THE EFFECT OF A CULTURAL PROGRAM IN THE VISUAL ARTS ON STUDENTS' ETHNIC ATTITUDES

by

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Visual and Performing Arts in Education

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ABSTRACT

The purpose of this research study was to attempt to discover if a unit of study on aspects of the visual arts of the people of India and Indo-Canadians could result in positive attitude change toward this target group. The basic premise upon which the program was developed was that improved ethnic attitudes could be generated by focussing on similarities in beliefs and practices among the cultures of India, Indo-Canadians, and mainstream Canadians as reflected in their aesthetic products.

The research design used was a nonequivalent control group design. Three intact sixth grade classes in a large suburban school district comprised the sample. Two classes participated in the program while the third class was used as a control group. All three groups were pre- and posttested on measures indicating their attitudes towards Indo-Canadians. A Semantic Differential Measure and a Bogardus Social Distance Scale were the major instruments. This experimental design was complemented by the observation of the two treatment groups throughout the implementation period.

The results of the posttest indicate that a significant positive change in students’ attitudes took place as a result of the treatment. The exploration of cultures and cross-cultural similarities in beliefs and practices through the visual arts would therefore appear to be a promising means of improving attitudes towards ethnic groups.
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I. THE PROBLEM

A. INTRODUCTION

While government and educational policy in the last fifteen years has emphasized that cultural and racial diversity is a positive phenomenon, research has shown that as many as 15 per cent of the population exhibit blatantly racist attitudes, while another 20-25 per cent have some racist tendencies" (Special Committee on Visible Minorities in Canada, 1984, p.3). Studies further indicate that a substantial amount of this hostility is directed towards Indo-Canadians; members of this ethnic group are consistently judged unfavorably by other Canadians (Chandra, 1973; Berry, Kalin & Taylor, 1977; Henry, 1978; Li, 1979). This trend is reflected in the ethnic attitudes of White Canadian and other visible minority Canadian students in the schools (Ijaz, 1982; Bibby & Posterski, 1985). After conducting a survey of interracial attitudes in Ontario schools with students between the ages of twelve and fifteen, Adair and Rosenstalk (1976) found reason to state that "they (people originating from India) are a focus, as a group, for the most overt racism found in Canada today" (p.32).

The presence of such attitudes has become the concern of a number of school boards (Roe, 1982). Among those to take action is the Vancouver School Board, which has developed a race relations policy of considerable scope. While steps have been taken toward implementing the policy guidelines, there continues to be a need for the formation of programs within and among schools to increase cultural understanding (Vancouver School Board, 1982). This statement is supported by the
responses to a survey conducted by the Board which indicated that curriculum materials were required to inform about and represent different groups in Canadian society and help to improve interracial perceptions among students (Fillipoff, 1982).

It is also important that programs which are developed undergo evaluation in order to ascertain if they achieve the intended goal. Many curricula are developed on the assumption that negative attitudes are primarily the result of ignorance and can therefore be changed by simply providing more information about certain ethnic groups. However, there is little evidence to support this theory (Katz, 1976). Rather, it would appear that information which is presented should be structured around certain guidelines. Among the most important of these is that emphasis should be placed on similarities among cultures, and that ethnic minorities be portrayed in a positive light (Kehoe, 1984).

A curricular area which merits exploration in respect to this issue is that of the visual arts. A number of art educators have proposed that the study of art can contribute to the development of intercultural understanding (e.g. Grigsby, 1977; McFee & Degge, 1977; Chalmers, 1984). While the approaches which have been espoused differ somewhat, most are based on the assumption that art is, in essence, a form of communication which reflects people’s values, attitudes and beliefs (McFee & Degge, 1977). As such, its study could potentially provide numerous learning opportunities to examine the underlying ideological structures of various ethnic groups and compare cross-cultural commonalities. This, in turn, could lead to the improvement of ethnic attitudes. Little empirical research has been done to investigate the validity of this assertion.
B. STATEMENT OF THE PROBLEM

Increasing emphasis is being placed on the development of greater appreciation among the various cultural groups represented in Canada. However in order to fully realize this goal, steps must be taken to gain a better understanding of the means by which more positive intercultural relations may be achieved through educational programs. Although a great deal of work has been done in the social sciences in respect to the study of the attitude construct, very little research has been focussed on the actual modification of children's ethnic attitudes (Katz, 1976). Studies of an interventionist nature are few and the results often conflicting, and those curricula which are developed may be based on unsound premises. Experiments linking educational experiences in the visual arts to measured attitude change are even fewer in number, though the study of the art of cultural groups has been advocated as a means of enhancing intergroup relations. It is therefore of considerable import that steps are taken to investigate this area more thoroughly.

C. PURPOSE OF THE STUDY

The purpose of this research study is to attempt to discover if the study of aspects of the visual arts of India and Indo-Canadians can indeed result in positive attitude change toward this target group. The systematic evaluation of a program with such a focus can potentially make a contribution to the foundation upon which future curriculum materials may be based. It is posited that the results will add to the literature of art education as well as the more general body of knowledge on the modification of ethnic attitudes.
D. RESEARCH QUESTION

This study examines whether a cultural program in the visual arts will result in a positive change in grade six students’ attitudes towards Indo-Canadians. The investigator’s principal hypothesis is that the goal of increased understanding may be achieved through helping students to find and understand similarities among cultures. It is further posited that the study of art is well-suited to such learning in that it can be viewed as a form of communication which reflects people’s values, attitudes and beliefs (McFee & Degge, 1977). The following research question will be investigated:

Will participation in a visual arts cultural program result in a positive change in sixth grade students’ attitudes towards Indo-Canadians?

E. DEFINITION OF TERMS

Cultural program in the visual arts - This term refers to a unit of study in the visual arts that:

1) provides information about the cultures of India, Indo-Canadians and mainstream Canadians as reflected in the visual arts
2) accentuates cross-cultural similarities and emphasizes beliefs and practices common to all people and cultures
3) demonstrates that cultural differences are differential expressions of similar human values
4) strengthens an understanding of intercultural influence and culture change
Attitude - For the purposes of this study, the term "attitude" will refer to students' dispositions toward or opinions about racial-ethnic groups. The focus of interest will be on students' attitudes towards Indo-Canadians.

White Canadian students - This term refers to white children of white parents.

Indo-Canadian students - This category includes children whose parents or ancestors originate from the Indian subcontinent.

Other-Canadian students - This term refers to children having at least one parent belonging to a visible minority group other than that of Indo-Canadian.

Visible minority - This term refers to people who cannot, by virtue of their complexion, disappear into the dominant society within one generation. (Adair & Rosenstalk, 1976).

F. DESIGN OF THE STUDY

1. Sample

Three intact sixth grade classes in a large suburban school district comprised the sample tested. A total of sixty-nine students were subjects for the study. Forty-eight were White-Canadian, nine were Indo-Canadian, and twelve had at least one parent who belonged to a visible minority group other than Indo-Canadian.
2. Procedure

The research design was a nonequivalent control group design. Two classes received the treatment while the third class served as a control group. All three classes were pretested and posttested on measures indicating their attitudes towards Indo-Canadians. The two treatment groups were also observed throughout the time of the study in order to discern any variation in the application of the treatment and general environmental conditions.

3. Instruments

Students were pre- and posttested on a Semantic Differential Measure and a Bogardus Social Distance Scale. The posttest also included a contact questionnaire adapted from one used by Henry (1978).

4. Limitations

The study was limited by a number of factors. The sample was only collected from one school district. Nor was it possible to randomly select or assign students to the program. An attempt is therefore made to clearly outline the situation under study in order to provide information about the comparability of the sample to other populations.
II. REVIEW OF THE LITERATURE

With the increasing cultural diversity of Canadian society, the goal of social understanding has taken on new importance in education. There exists a growing interest in employing multicultural approaches in the schools which focus on the development of "positive and productive interaction among people and among experiences of diverse cultural groups" (ASCD, 1977, p.3). Much of the work which has been done in the area has maintained a highly conceptual focus, however, and is not generally complemented by empirical studies. Katz (1976) states that "the first and most obvious problem with existing research is the sheer paucity of studies that have attempted to change children's ethnic attitudes" (p. 213). In a comprehensive review of studies in the area of racial attitudes conducted prior to 1966, Proshansky (1966) found that only eight modification studies had been conducted with children, and of these six had been conducted with high school students. Relatively few intervention studies have been conducted with children since that time.

A second problem arises from the fact that curricular innovations which are implemented in an attempt to induce positive attitude change towards ethnic minorities are often not formed in relation to the little research which has been done (Kehoe, 1984). Many programs which have been developed focus on the presentation of information about other cultures. The assumption which underlies these programs is that negative attitudes are, for the most part, a result of ignorance and can therefore be counteracted with appropriate knowledge. However empirical evidence about the effect of such instruction is conflicting and inconclusive.
In a study of the general effects of education on intergroup behavior, McNeil (1960) noted an unfavorable change in ethnic attitudes during high school. Fifty twelfth-grade students were retested on a sentence completion test two years after their initial testing; a general increase in prejudice towards a number of ethnic groups was discovered. Elrod (1968) found the use of movies ineffective in a course with secondary students; and Kagan (1952) found that information about Jews decreased anti-Semitism only when this information was tied to direct discussion about discriminatory attitudes. No attitude change occurred when the researcher did not go beyond the stated subject matter despite the fact that the positive contribution of Jews to the development of Christianity was emphasized throughout the class.

In a study conducted with sixth grade children, the experimental group received an enriched curriculum. In addition, they tutored and interacted with black children (Leslie, Leslie & Pender, 1972). In the first month of the study they dealt with Africa past and present; the second month focussed on famous black personalities; and in the final month emphasis was placed on future problems of blacks. Numerous supplementary materials were provided, including films, records, works of art, books, guest speakers, interest centers, and displays. Two control groups were used, one of which studied the regular social studies curriculum, while the other dealt with "student political activity". It was found that all groups showed a decrease in prejudicial attitudes on the posttest, however this is not suprising considering the statistical analyses presented were highly unusual; all of the students
who demonstrated no change from the pre- to the posttest were dropped from the analysis. This makes the results difficult to interpret, and it would appear that the control group improved as much as the group which underwent the treatment.

Positive results were also achieved through the use of a multidisciplinary unit designed to modify racial attitudes of second grade students (Ruiz, 1982). The treatment consisted of a twelve-week intervention, ten weeks of which focused on multi-level studies of each of the cultures represented in the class. The students were administered a modification of the Bogardus Social Distance Scale both before and after the treatment, and the results indicated that the program was effective in reducing racial bias. No control group was used, however, and the sample was extremely small. These studies vary considerably in terms of methodology, and it is therefore difficult to establish what caused the difference in results. It is apparent, however, that simply imparting facts to students may not promote intercultural understanding.

By contrast, instructional programs which focus on cultural similarities have proven to be successful in promoting positive intergroup attitudes. A study conducted by Lichter and Johnson (1969) investigated the effect of using multiethnic readers which portrayed Blacks as having middle-class characteristics in integrated situations. Students using the curricular materials demonstrated a marked, positive change in attitude towards the target group. Teachers were instructed not to initiate or encourage discussion about racial or ethnic differences. It should be noted, however, that the students who were tested were from a community with a very small Black population and had little or no contact with this minority group. It is therefore
highly unlikely that the subjects’ racial attitudes were firmly rooted in direct experience. The use of a similar curriculum unit in a replication of the study at a later date did not result in a noticeable effect on students’ attitudes, however different curriculum materials were used over a considerably shorter period of time (Lichter, Johnson & Ryan, 1973).

Salyachivin’s research (1972; 1973) also reveals the importance of emphasizing similarities across cultures. Salyachivin examined the effects of two factors on student attitudes at grades five, six, eight and eleven. The first was whether there was variation in students’ attitudes when the similarities of a country were stressed rather than the differences, and the second was whether the order of presentation of positive and negative material was an influencing factor. Seventy-five slides of Thailand were used in the study. The slides, which showed similarities to and differences from Canada, also had a positive or negative dimension to them. The one result which was consistent across all measures was that stressing similarities was the most effective way of achieving more positive attitudes towards the target culture.

While the Salyachivin studies focussed on a country of which the students had little previous knowledge, comparable results have also been generated by programs dealing with more familiar cultures. An evaluation of a film curriculum developed by Bette Hood for grades five and six students in British Columbia revealed a significant overall improvement in students’ ethnic attitudes. In this case, emphasis was placed on accentuating desirable similarities among various ethnic groups in Canada (Kehoe, 1984). The Hood program also involved an arts component of
singing and painting as part of a series of follow-up activities to the viewing of the films.

Another piece of work indicating the importance of concentrating on cultural similarities in developing instructional programs is a study conducted by Ijaz (1980). After finding that white fifth and sixth graders in Scarborough, Ontario held highly negative attitudes towards Blacks and Indo-Canadians and that similar attitudes were held by students of other ethnic groups, students in four schools participated in a program which focussed on aspects of the Indian culture as reflected in the arts. The program had four objectives:

1) to provide knowledge and information about the East Indian culture
2) to elicit understandings of a number of aspects of the East Indian culture
3) to create an awareness of similarities and differences between cultures and the sources of cultural diversity
4) to emphasize the apparent cultural differences essentially constitute differential manifestations of similar human values

(Ijaz, 1981, p.24)

The teaching method combined an activity and experiential approach. Role-playing was important in all aspects of the program and there was a strong dance component. The students also participated in the making of a number of craft items. Emphasis was placed on having the students receive the instructional content both on a cognitive-rational level and at an emotional and affective level. An attempt was also made to relate the content to the students' own culture.
Findings on the posttest reflected significantly improved attitudes toward Indo-Canadians and an improvement of Indo-Canadian students' attitudes toward their own group. The results were maintained on a second posttest three months later. While the Ijaz program was highly successful, it is difficult to ascertain which of a number of factors influenced the variable under study. The program was generally a novel learning experience for the students. The instructor was not a member of the regular teaching staff but an artist-teacher from India, and the methods of instruction were not ones to which the students were accustomed. Ijaz and Ijaz (1981) state that the success of the program can be attributed to the development of an awareness of intercultural similarities and the roots of cultural diversity. They also suggest that such an awareness may best be achieved with elementary school children "through a combination of cognitive and highly experiential teaching techniques" (p.20).

An area that warrants investigation in respect to improving racial attitudes through such means is that of visual arts education. The interest in the development of more positive interaction among people of diverse cultural groups is reflected in the literature of the field. Taylor (1975) states that there is a "need for art educators to focus on the use of the arts as a vehicle for understanding the cultural commonalities and variabilities of a pluralistic society" (p.9). The basic assumption which is made by many key writers is that art can be viewed as a form of communication through which "people express their deep-structure cultural values and cognitive patterns" (Walsh, 1979, p.30). Viewed in this manner, the study of art can provide numerous learning opportunities for the development of cultural and intercultural appreciation, and has been promoted in this capacity. For instance,
McFee (1974) states that students should be helped to see "the function of art in culture as it transmits values, beliefs, and attitudes, and identifies cultural meanings" (p.95) in order to aid in the formation of a respect and understanding of cultural pluralism in society. Chalmers (1974; 1984) further contributes to this orientation by outlining the pivotal role art plays in transmitting, sustaining and changing culture. He stresses that the study of art should include the study of human values and meanings, and that not nearly enough has been done "to promote art and art education as an ultimate unifying element in a world as fraught with division and in a country as culturally diverse as Canada" (Chalmers, 1984, p.23.).

This growing concern for the development of an appreciation of culture through art has resulted in the formation of a number of curricular orientations. One of the most interesting trends to emerge calls for the development of programs based on an anthropological or, more specifically, an ethnographic approach to the teaching of art. Chalmers (1980) presents a case "for the study of art as cultural artifact, and the cultural anthropologist as a model for both art teachers and art students" (p.6). He states that dealing with the "why" of art and the "comparitive study of the arts, of response to the arts, and the production of art forms which matter can help us to understand each other" (p.9). A similar stance is taken by Loeb (1984) who writes that the three key ideas in an ethnographic approach to art education include (1) the use of ethnographic information to emphasize common needs, common problems, and a comparison of solutions; (2) the acceptance, indeed celebration of diversity; and (3) the strengthening of an understanding of how cultural influences spread and interact. She further states that multicultural programs in art education should promote the following:
...the qualities of objects in terms of aesthetic content, function, and craftsmanship seen as responses to the problems posed by the needs of a society, or the perceptions of individuals. The exotic aspects of certain artifacts from strange cultures are therefore tempered by the identification of problems and solutions. Seen in this light the object becomes a means of communication (p.17).

Integral to such an approach is having the teachers and students work together in examining art pieces made outside the classroom and the learning of "strategies that entail inquiries, discourse, and inferences about patterns of living, making, using, and valuing that particular art objects require or suggest" (Feldman, 1980, p.9).

It would seem that the use of such an approach in the classroom holds a great deal of promise for the development of intercultural understanding. The orientation is rooted in the discovery and study of the interrelationship between art and culture. Programs developed on this premise can be naturally adapted to focus on the fundamental commonalities among different groups. The examination of crosscultural similarities, as reflected in the visual arts, could therefore provide a means for improving ethnic attitudes.

While little empirical research has been done to investigate the validity of this assertion, it has an inherent logic and is supported by a few studies. Andrews (1984) conducted a two-year study in an elementary school in British Columbia which focussed on having teachers and students work together as joint investigators in the collection and examination of artifacts and relevant information associated with multicultural themes. A variety of different cultures were studied and the students
displayed a "high interest in investigating aspects of their own heritage and that of others" (p.24). The focus of the study was on curriculum change. While no formal assessment of ethnic attitudes took place, the researcher states that "the excitement and pride displayed by teachers, students and parents" at a Multicultural Arts Festival at the program's end attested to the fact that the school had "learned to recognize and celebrate the concept of multicultural diversity" (p.24).

Similar results were also achieved in a community-based arts and crafts program implemented in a low-income racially integrated housing development in Phoenix, Arizona (Hampton, 1979). The program activities emphasized the investigation of similarities and differences among individuals and ethnic groups through discussions, displays of artifacts, slide-lectures, guest artists and speakers, and a selection of arts and crafts activities. Periodic evaluations of the program were made by a group composed of residents, management, representatives from a local Urban League, and the artist-teacher in residence. It was reported that "the development of a sense of community as a result of the program was a clearly observable phenomenon" (p.46) and that positive social interaction occurred among people from the various cultural groups represented in the complex during the classes, workshops and activities.

In summary, it would seem that the visual arts might provide a good foundation for the development of a program to improve students' ethnic attitudes. A key element in achieving positive results would be to focus on intercultural similarities and to emphasize that "apparent cultural differences essentially constitute differential manifestations of similar human values" (Ijaz, 1981, p.21).
III. CONDUCT OF THE STUDY

A. RESEARCH METHODOLOGY

The experimental design used was a non-equivalent control group design. Two intact classes served as treatment groups while a third class served as a control group. The first step involved the administration of a pretest measuring the dependent variable, the students' attitudes towards Indo-Canadians. The second step was the application of the experimental treatment (the visual arts cultural program). Finally, a posttest was administered measuring the dependent variable again.

The use of this experimental design was complemented by observation of the implementation process in order to discern any variation in the implementation procedure and more general environmental conditions. Attention was focussed on the teachers' performance, the interaction among the students and their reaction to the program, as well as the discovery of practical problems which might necessitate the modification of the unit at a future time.

B. RESEARCH QUESTION AND HYPOTHESIS

The research sought to determine whether participation in a cultural program in the visual arts would result in a positive change in grade six students' attitudes towards Indo-Canadians. The following hypothesis, stated in the null form, was investigated:

\[ H : \text{Students who participate in the visual arts cultural program will not} \]
demonstrate a significant positive change in attitude towards Indo-Canadians.

C. SELECTION OF SUBJECTS

Three intact classes were selected from a number of classes volunteered by teachers in the Surrey School District. Initial contact with the teachers was made through the district Multicultural Consultant and his staff. The selection of the three classes to participate in the study was based on the following criteria: (1) the interest and cooperation of the teachers; (2) their ability to schedule the implementation of the unit according to a similar time frame; and (3) the amount of previous exposure the students had to multicultural materials and, more importantly, the study of India and Indo-Canadians. Two teachers were not asked to participate because they had spent an extended period of time prior to the interview working with their students on an intensive study of the Indian culture. The two treatment groups in this study are designated School 1 and School 2, and the teachers as Teacher 1 and Teacher 2. The control group is designated as School 3.

In the two schools in which classes served as treatment groups both teachers expressed a genuine interest in the implementation of the unit despite the fact that neither had a background in the visual arts. The culture of India had not been a subject of study in either classroom though both groups had participated in the study of other cultures and countries in accordance with the Grade Six Social Studies curriculum which focusses on the theme "World Neighbors". The same was
true of the third class which served as a control group.

The final selection of subjects was determined through the use of parental consent forms. While the responses received in Schools 2 and 3 were all positive, four parents in School 1 refused to allow their children to participate in the study. Two of the refusals were accompanied by letters stating that the students should study their own culture before that of others. An alternate activity was provided for the four students during the period of implementation.

D. DESCRIPTION OF THE SCHOOLS

All three schools in which the study was conducted are located in the School District of Surrey. All have a large number of Indo-Canadian students in attendance as well as members of other visible minority groups, though the school populations are predominantly white. Schools 1 and 3 are located in middle-class communities, while School 2 is in a less affluent area near an industrial section of Surrey.

There was no specific multicultural policy in place at any of the schools. The principals stated that curricular decision-making in respect to this issue was generally left to each individual teacher. It was readily apparent, however, that efforts had been directed towards the cause of enhancing interethnic appreciation in School 1. Two extremely large posters were displayed prominently at the main entrance of the school. The first of these consisted of a map of the world dotted with small figures swathed in a variety of folk costumes. These were intended to represent each ethnic group in the school. The second was a chart illustrating what
E. PROCEDURE

Three separate meetings were held with each of the teachers to inform them about the study and to determine the procedures to be followed. The meetings had to be restricted to the school day due to a province-wide "work-to-rule" policy which was in place as part of job action taken by the British Columbia Teacher's Federation. The principals of the schools were also told of the purpose and nature of the research. The researcher spent a period of time in the classroom on each of these occasions in order to help the students become comfortable with her presence. The researcher was introduced as a 'student teacher' who would be observing the regular classroom teacher in order to gain a better understanding of classroom practices.

Parental permission forms were sent home after the second of these meetings. A period of four days was allowed for the return of the forms. All three classes were pretested the Friday prior to the beginning of the implementation period on the proportion of the student population belonged to different ethnic backgrounds.

These had been made as part of a "Multicultural Day" involving the entire school which had taken place three months prior to the inception of the study. The small festival had entailed the display of student projects focussed on a cultural theme, a concert, presentations by representatives of different ethnic groups, and a meal consisting of a variety of traditional ethnic dishes. While this was a source of concern to the researcher, the teacher who had volunteered to implement the unit insisted that a range of attitudes would be found among her students.
following Monday. Two attitude measures were used on the pretest - a Social Distance Scale and a Semantic Differential Measure. A personal information sheet attached to the questionnaire provided data on the student's age, gender, ethnic background, and the length of time he or she had lived in Canada.

The teacher administered the questionnaire to the class as a unit. No attempt was made to gain information from students who were absent on the day of the testing. The teachers were asked to go over the instructions and the sample question given for each measure orally in order to insure that the students understood what was required of them. They were also asked to stress that the questionnaire was to be entirely anonymous.

The second part of the study involved the application of the treatment or the visual arts cultural program. The teachers of the two classes serving as treatment groups expressed an interest in implementing the unit on a daily basis over a three-week period. Teacher 1 scheduled the program for the first hour and a half of each morning (9:00 to 10:30 a.m). Teacher 2 allotted the last hour of the afternoon (1:45 to 2:45 p.m.) to teaching the unit. Because both teachers expressed apprehension about their lack of experience with the subject matter it was agreed that the researcher would act as a facilitator whenever necessary.

The Semantic Differential Measure and the Social Distance Scale were re-administered by the teachers immediately after the conclusion of the program. The students were also asked to give their responses to a Contact Questionnaire at this time.
The choice of measures used in the study attempted to take into account the multidimensional nature of the attitude construct. While the very definition of "attitude" has been and continues to be a topic of some controversy, many writers split the concept into three interrelated components: cognition, affect and behavior (Suedfeld, 1971). Triandis (1971), states that the cognitive component can be "described as the person's categorizations, and relationships between his categories"; the affective component "by the way the person evaluates the objects which are included in that particular category"; and the behavioral component by "the behavioral intentions of the person toward the objects included in a particular category" (p.8). An attitude therefore involves "what people think about, feel about, and how they would like to behave toward an attitude object" (Triandis, 1971, p.14).

In light of this definition, it was decided to use a number of measures which would provide a multiple indicator of the students' attitudes. It was hoped that this would allay the problem encountered in other studies, namely that they do not "adequately take into account the multifaceted and complex nature of either the attitude construct or the child" (Katz, 1976, p.214).

1. The Social Distance Scale

The Social Distance Scale was developed by Bogardus (1925) and is a measure which attempts to obtain the behavioral intentions of respondents towards various
nationalities. The subjects are given a list of groups and asked to indicate the number of "steps" they would permit members of each group to move toward them. The shortest step (or longest distance) is "would let them visit my country"; the next step is "would let them live in my country"; the highest step (or shortest distance) is "would be willing to marry one of them when I grow up". A list of nine steps was provided in this study. Among them are steps of especial relevance to children such as "would let them go to my school" and "would let them play at my house".

The scale has been used extensively in social research due to its simplicity and reliability. Both Hartley and Hartley (1952) and Trubowitz (1969) report split-half reliability coefficients at .90 or above. Campbell (1953) writes:

> Among social attitude tests, the Social Distance Scale is so good, and so naturally suited to its purpose, that if Bogardus had not invented it, someone else would have. Such a situation is indeed rare in the social sciences (pp. 88-89).

The ease with which it may be administered makes it especially conducive to the testing of young students. In order to disguise the focus of the test, questions were asked about five different groups: French-Canadians, Indo-Canadians (from India), White-Canadians, Japanese-Canadians, and German-Canadians. A copy of the scale is provided in Appendix One.
Response Mode and Scoring

The Bogardus Social Distance Scale is a classic example of a Guttman scale (Robinson, Rusk, & Head, 1972). Answers to each of the statements were assigned a score of "0" or "1", digit 0 indicating that the respondent had answered negatively, and digit 1 indicating a positive response. The subject received credit for those statements to which he or she gave a positive response until a negative answer was given. All subsequent responses were assigned a "0". The sum of values thus obtained was taken as a score for the individual. The range of scores was from 0 to +9. For the purposes of computer analysis the values were reversed so that a lower score indicates a more positive attitude.

2. The Semantic Differential Measure

The Semantic Differential Measure is one of the most general tests for the measure of affect (Triandis, 1971). It consists of a series of scales bound by polar adjectives (e.g. good-bad, beautiful-ugly) on which the subject reacts to an attitude object. Osgood and his associates (1957) conducted a considerable amount of research on Semantic Differential Techniques and their feasibility for use with elementary level school children has been investigated. A study done by Vesta and Dyck (1966) indicated that the test is a reliable instrument when used with children as young as those in the third grade. Its simplicity and the speed with which it may be completed make it extremely useful in the testing of elementary school age students.
An adaptation of the measure developed by Morland (1972) was used in this study. Included among the racial-ethnic concepts to be evaluated are the reference terms ‘friend’ and ‘enemy’ which are used to check if the students understand the test. The target group was once again disguised by having the subjects evaluate the following concepts: French-Canadians, Indo-Canadians (from India), German-Canadians, Japanese-Canadians, White-Canadians, and Canadians. A copy of the Semantic Differential measure is provided in Appendix Two.

**Response Mode and Scoring**

Values of "1" through "7" were assigned to each of the possible positions between the paired sets of adjectives, digit 1 indicating the least favourable position and digit 7 indicating the most favorable. A mean score for each concept under evaluation was then computed. The range of scores was from +1 to +7, 1 indicating the least favorable score and 7 the most favorable.

**G. CONTACT QUESTIONNAIRE**

The contact questionnaire used in this study is a modification of one used by Ijaz (1980) which was originally adapted from a survey developed by Henry (1978). The purpose of the questionnaire was to discover "the potential for racial acquaintance and actual interaction among pupils in each of the school communities under investigation" (Ijaz, 1980, p.84). While the theory of improving interethnic attitudes through structured group contact was not under specific investigation, it was decided to include this measure in order to determine if it was indeed possible for the students to interact with Indo-Canadian children and to what extent they took
advantage of this opportunity. The information obtained through the questionnaire provides an indication of students' actual behaviors in respect to their Indo-Canadian peers. A copy of the contact questionnaire is provided in Appendix Three.

**H. DATA ANALYSIS**

The data were analyzed by means of chi-square, multivariate analysis of variance and covariance, and univariate analysis of variance tests of significance as appropriate.

A multivariate analysis of variance was conducted on the data on age and length of time lived in Canada collected through the personal information sheet in order to ascertain if there were any significant differences among the populations in the different schools. This was supplemented by a chi-square on gender and ethnic background.

Differences between pre- and posttest scores on the Semantic Differential Measure and the Social Distance Scale were tested for statistical significance by multivariate analysis of covariance for repeated measures. Age and length of residence in Canada were used as covariates since the initial analysis revealed that School 1 differed significantly from Schools 2 and 3 in respect to these variables. The meaning of the results were clarified by doing a separate analysis of variance on each dependent variable. While students' responses to Indo-Canadians were the main variable of interest, scores were computed and analyzed for each of the racial-ethnic concepts in order to ascertain whether any effect which might be discerned was general or specific.
The categorical responses obtained from the contact questionnaire were analyzed by means of the chi-square test to determine whether there were any significant differences among the schools in respect to the actual interaction of white Canadian and Indo-Canadian students.

1. **THE TREATMENT**

The treatment developed for the purpose of this study consists of a unit of study in the visual arts which focusses on the symbols and clothing of India, Indo-Canadians, and mainstream Canadians. The unit was constructed around the following objectives:

1. to provide information about the cultures of India, Indo-Canadians, and mainstream Canadians as reflected in the visual arts
2. to accentuate cross-cultural similarities and emphasize beliefs and practices common to all people and cultures
3. to demonstrate that cultural differences are differential expressions of similar human values
4. to strengthen an understanding of intercultural influences and culture change

Clothing was chosen as a central focus of the unit for a number of different reasons. The most important of these is the vital role the study of dress and personal adornment can play in culture learning. Clothing is an easily discernable aesthetic object which plays an integral role in objectifying the interrelationship among nature, self, and the sociocultural environment. Horn (1968) states that
clothing is, in essence, "a significant non-verbal symbol which communicates and defines certain aspects of personality, role, status, and situation" (p. 121). What a person wears, how, and why, provides others with valuable visual information about who and what they are. It can indicate their values, age, social role, sex role, occupation, and economic status. Its value as a tool for studying different cultures is further increased due to the fact that the concept of adornment is a universality and therefore provides a basis for comparison among groups. It can indicate the degree of intercultural contact among groups as well (Kaiser, 1985). The study of clothing can therefore serve as a vehicle for the achievement of greater understanding of a culture's environmental resources, technical developments, moral attitudes, and standards for judging what is aesthetically pleasing.

The study of dress is particularly apt in this situation due to the rich heritage of India in respect to textiles and clothing forms. Textiles have always held a place of paramount importance in the Indian culture. The symbols incorporated into a piece of clothing and the garment itself can provide an abundance of information about the maker, the wearer, and their social and physical environments.

Finally, traditional styles of dress continue to form an important part of the target group's identity. An understanding of the underlying values reflected by these outward symbols is therefore of considerable importance. The presence of textile pieces and clothing pieces within the Indo-Canadian community also ensure the accessibility of tangible "artifacts" which may be examined and used in the classroom setting.
The unit has two main components: a written guide of activities and an accompanying set of slides. Both parts are constructed in such a way as to facilitate the development of the following principles: (1) that emphasis be placed on similarities among the cultures of India, Indo-Canadians, and mainstream North Americans; and (2) that Indians and Indo-Canadians be portrayed in a positive manner.

It was assumed that students would have little experience in learning about culture through visual artforms and the lessons are therefore organized in a sequential fashion moving from simple to more complex ideas and activities. Students are required to participate in an active investigation of the visual arts of the cultures under study. They work individually, in small groups, and as an entire class. Discussion of ideas, information, and artistic endeavors form a critical part of the program. The teachers are also encouraged to bring in guest speakers and obtain "artifacts" from members of the Indo-Canadian community. A copy of the written text is provided in Appendix Four.

The slide component is divided into five sections. The first part, "Textiles", consists of slides of textile pieces incorporating many of the most common symbols of India. The second set of slides, "Craftspeople", shows both Indian and North American craftspeople at work. The "Clothing as Symbol" section contains slides of people of various ethnic origins in situations where clothing has an important symbolic function providing information about the social and physical environment. These include situations in which clothing plays a role in indicating the wearer's religious beliefs, socio-economic status, age, gender, personality, values, and so forth.
Parallels among India and North America are developed throughout. The set of visuals entitled "Clothing of India" provides a more detailed examination of some of the regional and social variations of dress on the Indian sub-continent. The final part, "Intercultural Influence", contains images which exemplify the reciprocal relationship between India and North America in respect to the exchange of fashion ideas. Special attention is given to how Indo-Canadians have adapted to the Canadian environment. Examples of some of the slides are provided in Appendix Five.

J. LIMITATIONS

The primary limitation of this study is that students were not randomly selected for or assigned to the experimental and control groups. The internal validity of the experiment is therefore threatened by the possibility that group differences on the posttest are due to preexisting group differences rather than to a treatment effect. The statistical techniques employed in analyzing the data allowed for the making of compensating adjustments in order to reduce initial differences.

It is also difficult to ascertain whether the classes used in the study are representative of the accessible population. An attempt to compensate for this problem is made by providing information about both the classes and the teachers involved in the study. It is unlikely, however, that the classes which underwent the treatment are completely atypical. The teachers who volunteered for participation in the study had an interest in enhancing intercultural understanding among their students and there is no reason to believe that the classes differed greatly from
others in which the program might be implemented.

A second limitation of the study arises from the fact that direct questionnaire techniques were used to measure the students' attitudes. A major disadvantage of such measures is that they may be transparent. The subject may therefore attempt to modify his or her responses in order to "(a) please a respected experimenter; (b) make trouble with the study or a disliked experimenter; (c) appear open-minded or 'enlightened'; give a good impression, and so forth" (Triandis, 1971, p.55). While studies on the reliability of the scales utilized suggest a high degree of internal consistency, a number of steps were taken in an attempt to allay these potential problems. First, the fact that the students' responses were to be anonymous was stressed prior to the time of the testing. Second, the subjects were asked to evaluate a number of racial-ethnic concepts in order to disguise the focus of the measure. Third, the Semantic Differential Measure was presented as a method for the "measurement of the meaning of words". Finally, the test was administered by the regular classroom teacher as opposed to the researcher. Notes documenting the nature of students' actual interactions were also taken during the implementation process.
A. INTRODUCTION

The unit consists of six lessons. A copy of the complete text may be found in Appendix Four. A brief summary of the activities will be given here in order to facilitate the reading of the description of the implementation process.

Activity One: The Reading of an Artifact

The first lesson is intended to help students begin to recognize and describe what cultural values and information may be derived from artifacts in the visual environment. After discussing the concept of "culture" students are asked to consider alternate ways to learn about a culture other than through written information. The class is then divided into small groups. Each group receives a box which they must fill in the next twenty minutes. They are told that at that time an imaginary guest will pick up the boxes; they will then be used with students in his homeland who are trying to understand what life in a Canadian grade six classroom is like. Any written information will be of no use since the other students do not speak the same language. After the students have filled their boxes with "artifacts" the contents of each container are presented and discussed.

Activity Two: Cultural Symbols

In the second lesson students participate in an active investigation of visual symbols of both Canada and India. Emphasis is placed on having the students consider why certain images are important and what they might mean. Various symbols of India
are presented through the use of slides of textile pieces incorporating prevalent images, and information is given on craftspeople in both countries. Parallels between India and North America are stressed. The concept of "pattern" is also a focus of interest. The students then create their own personal symbol which is used to develop a pattern on both cloth and paper through a hand printing process similar to one used in India. It is highly recommended that actual textile pieces be obtained from members of the Indo-Canadian community so that students may examine actual artifacts.

**Activity Three: Clothing as Symbol**

The purpose of the third activity is to help students recognize what information about an individual's or group's social and physical environments may be derived from their clothing. Students are asked to consider the symbolic function clothing may have in a variety of situations. Slides are presented which demonstrate parallels between India and North America in the uses of clothing. The students are then required to create an imaginary human being and define their personality, social status and role, and situation. This is followed by the designing and drawing of appropriate clothing for the individual who has been developed.

**Activity Four: The Clothing of India**

In the fourth activity students first discuss a number of slides of Indian clothing and attempt to derive as much information about the culture as possible by means of the visual information provided. They are then required to go on a "fact finding mission" about certain aspects of the country of India and its people. After completing their investigations, students report back to their classmates and major
points of interest are discussed. The students are then led in a discussion of how this information may be related back to the kind of clothing worn in India. Finally, the pupils are asked to consider how clothing is used in similar ways in Canada.

**Activity Five: Designing a Culture**

The fifth activity involves the students in the building of imaginary cultures. Students are divided into large groups. Each group is then required to create a "culture", taking into consideration such factors as the people's beliefs and values, their main industries, the level of technology, the physical environment, and so forth. After establishing the parameters of the "culture" the students participate in the making of life-size figures representing members of the culture after defining their personality, social role and status, situation, and how the design of the clothing can create the impression they wish to achieve.

**Activity Six: Culture Contact and Culture Change**

In the final activity students are asked to investigate the concepts of culture contact and culture change. Slides are shown which demonstrate the impact of Indian clothing ideas on western fashions and vice-versa. Emphasis is placed on how Indo-Canadians have adapted to their new social and physical environments. Special consideration is given to why certain clothing pieces such as the turban and the pant-suit have been retained. At the conclusion of the lesson students are asked to think about what might happen if a figure from one of the imaginary cultures which they created "immigrated" to another of the imaginary cultures, or if the two cultures simply came into contact with one another. They are then required to design a variation on an "immigrant" figure's clothing accompanied by a written
B. SCHOOL 1

1. The Setting

All of the lessons took place in the regular classroom except when students were allowed to go into the hallway to work on individual projects. The classroom was just large enough to accommodate the students and was well-lit; one wall was completely filled with large windows. The remaining walls were brightly decorated with numerous visuals which generally consisted of student work. Among these were a large number of oversize Easter eggs made of construction paper, magazine photographs, and a series of Chinese ink drawings. Many of them were in danger of falling off the wall.

The students were seated in traditional row formations. The teacher's desk was at the head of the class and was piled high with papers and books periodically interrupted by a potted plant in need of water. The one Indo-Canadian pupil was seated at the back of the class. The one other visible minority student, a Filipino boy, was seated directly across from him. The Indo-Canadian boy will be designated Student 1.
2. Activity One: The Reading of an Artifact

The first lesson took place on a Monday morning. The students did not appear to be curious about the researcher’s presence. A number greeted her casually as they went to their seats. After taking care of a number of housekeeping matters Teacher 1 began to organize the class. She first spoke to those students who were not allowed to participate in the study and then sent them to the library. This was done each day for the remainder of the implementation period. After taking a moment to settle the remaining student, she began the lesson.

It was apparent that little preparatory work had been done on the part of the teacher in respect to the first lesson. A number of boxes were required for the first activity. Prior to the beginning of the class the researcher inquired as to whether the teacher might need a few extra boxes that the researcher had in her car. The response was affirmative; the teacher had only two or three small envelopes. When actually conducting the activity, Teacher 1 read directly from the text.

The students seemed quite interested in answering the initial questions. Their attempts to define “culture” demonstrated that they had dealt with the concept prior to this time. While the same children made most of the responses, the entire class listened and maintained a receptive attitude. Both the teacher and the students “took off” on the idea of how archeologists might learn about culture; a good discussion of scrolls, dinosaur bones, and artifacts ensued.
The distribution of boxes and the formation of groups caused a major disruption.
Student 1 was not chosen and had to be assigned to a group by the teacher.
However, his interactions with the students in the group were quite positive after
this point. The students needed help in getting going, and Teacher 1 circulated
from group to group offering suggestions. Approximately fifteen minutes were spent
packaging the boxes.

While the lesson had gone quite smoothly up to this point in time, it broke down
in the concluding section. Teacher 1 did not appear to have thought through the
logistics of unpacking the boxes. In fact, it seemed that she was reading the
directions for the first time, for a look of surprise crossed her face as she looked
at the next page and she glanced at the researcher questioningly. No attempt was
made to help the students tie the unpacking process back to the initial purpose of
the activity. Rather than being led to make the connection between artifacts and
'mentifacts', they were allowed to simply make superficial statements about the
objects which they unpacked e.g. "It's ugly" and "They measure things." No
gereralizations were drawn and no mention of the possible relationship between
'artifacts' and the culture from which they were derived was made. The students
themselves became somewhat unruly and began to treat the exercise as a joke. At
the end of the unpacking process Teacher 1 simply asked the students to
"Remember the word 'artifact'" and then went on to quiz them on their spelling
lesson.
3. Activity Two: Cultural Symbols

Day 1

The researcher arrived at 8:30 a.m. in order to offer any assistance to the teacher which might be required. Teacher 1 arrived shortly after, well-prepared for the day's lesson. The unit was in her hand and she had brought her own slide tray from home already filled with the "Textiles" slides. She proceeded to xerox a copy of the symbols information included in the text for each of the students.

After the students arrived, Teacher 1 immediately sent the four non-participants off to the library. Just after they had left, a student informed her that this was a band morning and that the regular class schedule could not be begun until 9:45 a.m. Teacher 1 apologized to the researcher and then sent to the library for the four students. The class worked on spelling until the band members returned from their practice.

Teacher 1 quickly got the students involved in an animated discussion of symbols. The concepts of why symbols are used and what they can tell people were well-developed. All the students were eager to share their thoughts and ideas. Since most of them had attended the Vancouver Expo, Teacher 1 had them try to remember the many national and cultural symbols they had seen there.

Teacher 1 then read a list of things to think about when looking at the "Textile" slides. Upon turning on the slide machine it was discovered that the machine was
much too far back from the screen and steps had to be taken to remedy the problem. As she was about to begin, Teacher 1 abruptly broke off, turned to the researcher, and asked if she would go over the slides with the students. As there was no polite way to refuse, the researcher did so. The students were attentive and talked about the symbols and patterns with little prompting. After viewing several slides the researcher informed the students that all of the images had come from one country, and then asked the pupils if they could figure out which one it might be. A number of well-thought out opinions were given at this point, and it was decided that it was probably a country in south-east Asia. Most of the students were happy to learn that it was indeed India, however two girls sitting nearby visibly rolled their eyes and smirked at the mention of the country's name. Student 1 beamed at finding out that it was the country from which his family had originated.

The last ten minutes of the class were given to the beginning of designing personal symbols under Teacher 1's direction. She was happy to take over; it seemed that it was the showing and discussion of the slides which had made her uncomfortable. She confirmed this after class, stating that she had never worked in that fashion before. The students worked quietly at their task and appeared quite interested in their assignment. Eight of them stayed at their desks for the first part of recess in order to continue with their projects.

Day Two

The researcher arrived at 8:30 a.m. in order to set up a display of Indian artifacts which had been obtained from members of the Indo-Canadian community. Teacher
1 arrived shortly after, armed with several lengths of white cotton sheeting and an iron. She quickly set to ripping the cloth into smaller sections for the students to work with. She asked the researcher to conduct the slide portion of the lesson one more time so that she could observe again and get a better "feel" for it. The researcher and the teacher discussed the various objects which were on display. Teacher 1 contributed a few pieces which had been obtained from Student 1.

Teacher 1 began by reviewing the concepts which had been dealt with the previous day. She then handed out the copies of the symbol information and led the students in a discussion of comparable symbols which could be found in the mainstream Canadian culture. The researcher then showed the "Craftspeople" slides. The idea of the universality of the act of creating visual symbols and decorating the environment was stressed. Student 1 had his hand waving throughout almost all of the questioning. The students became quite involved in a discussion of the worth of man-made as opposed to machine-made objects.

The students were then shown the actual artifacts by both the teacher and the researcher. The children were fairly interested but needed prompting in order to actually pick up and handle the various objects. One girl stated that she didn’t think they made such "pretty things" in India. Two of her peers told her not to be stupid. Many of the students touched the pieces extremely gingerly and one expressed distaste at the way one textile piece smelled. It had been packed in mothballs.
number of wooden handblocks used for handprinting in India. These generated much admiration due to their intricacy. The students quickly caught on to how to make the prints as they had worked with similar processes prior to this time. They spent the remainder of the period working on duplicating their designs in styrofoam and making trial prints.

Day Three

The researcher and teacher both arrived at 8:30 a.m. and were soon joined by two students who wanted to help set up and do some extra work on their prints. Teacher 1 and the researcher worked together with them making up some sample patterned prints on cloth. After the rest of the students were assembled, Teacher 1 organized them into stations and explained the day's activity. The prints which had been made earlier that morning were used as examples. The students enthusiastically set to work and by the end of the period almost all of them had both a good paper print and a cloth one.

Student 1 was treated negatively throughout the activity time. Most of the problems emerged as a result of the behavior of two girls who did not want him at "their" station. While no specific racial comments were made they informed everybody in the general vicinity that he was "stupid" and a "baby". Teacher 1 told them to settle down. Student 1 had originally designed a symbol that incorporated the words "I love India", but this got "lost" along the way and he made up a new one which consisted of geometric patterns. He seemed pleased with the results of his work, however, and decided that he would give the cloth piece to his mother for Mother's Day.
4. Activity Three: Clothing as Symbol

The researcher arrived at 8:45 a.m. to find that a number of the students once again had a band practice. Teacher 1 once again apologized. When the students returned Teacher 1 began with a review of the symbol concept and then moved on to questioning the students about how clothing might be considered a symbol that could provide information about the wearer to others. The students thought of a number of different situations where clothing might change in accordance with the occasion, the status of the wearer, and so forth. After listing a number of these on the board, Teacher 1 began with the slides. At this point it was discovered that the slide machine was not working, and a student had to be sent to the library in order to obtain a replacement. Teacher 1 attempted to continue with the discussion until the new machine arrived.

Teacher 1 went through the slides quite rapidly while reading questions directly from the text. The similarities of the uses of clothing across cultures were stressed. Many of the students expressed surprise at learning that sports like cricket were played in India or that India had an army. Student 1 provided additional information. A number of the students actively whispered and sneered when he spoke, however the majority of the children listened quite attentively.

The teacher gave the students their next assignment just before the recess bell. They looked quite interested and a few voiced their approval when she promised them time in the afternoon to work on their preliminary drawings.
The first half-hour of the next morning was given over to having the students complete their sketches. At 9:30 a.m. Teacher 1 had the children move the front desks back and sit on the floor by the blackboard, bringing their sketches with them. She then asked individual students to "share" their work with the others, explaining why they had dressed their figures as they had and what information could be derived from their clothing. It was clear that the students were not used to going through any sort of evaluative process in respect to their art projects. As a consequence the first two who were asked were quite embarrassed, answering most questions by mumbling "I don't know". The next three students began to warm up to the idea, however, and some appropriate rationales were presented. The teacher then asked the students to guess at the information students had hoped to convey in some of their sketches; again, some interesting ideas were offered.

5. Activity Four: The Clothing of India

The fourth lesson began just after the conclusion of the third activity. At 9:45 a.m. Teacher 1 attempted to show the "Clothing of India" slides, but the machine was not functioning properly. After about five minutes of fiddling the problem was corrected. Two students in the back of the class began to whisper while the slides were being reviewed. One of the slides was met with a clearly heard "Are they ever ugly". Teacher 1 immediately raised her voice and told them to stop. She then told them that the slides were to be taken seriously and that no more rude
comments should be heard. The two students looked duly cowed but sulky. The rest of the class became very quiet.

Teacher 1 then handed out copies of the clothing information. She was quite sharp with the students who had been unruly and the mood was tense. The students proceeded to read the clothing information, first silently and then out loud. The students were then shown a number of actual clothing pieces which had been obtained from members of the Indo-Canadian community. The students were less reticent about handling the objects this time and a number went so far as to try them on. Many were visibly impressed by the beauty of the fabrics, but there were a few negative comments made which focussed on the fact that some of the clothing smelled of incense. Student 1 beamed throughout the procedure and offered a great deal of information.

Teacher 1 then organized the students to do the assignment. Each student volunteered to research a different aspect of the Indian culture. A number of different possible areas of interest had already been written on the board by the teacher. Since little time remained, the students were told to do it as homework for the next day.

Day 2

The day’s lesson began at 9:45 a.m. since there was a band practice that morning. Teacher 1 had all of the students do a brief presentation of their findings. A good number of them had gone beyond the letter of the assignment and produced quite extensive reports covering over two pages of foolscap. Teacher 1 thanked each
student as they finished and often made a brief comment on what they had discovered. She also wrote cumulative notes on the board during the presentations. After the students had finished with their individual reports, Teacher 1 led a discussion about the findings using the notes she had taken. The students looked at each area and attempted to use the information to infer how it might affect clothing and textile design. A number of good ideas were voiced despite the fact that it appeared that the students were not used to working in quite this manner.

6. Activity Five: Designing a Culture

At 10:20 a.m. Teacher 1 went on to introduce the next activity to the students. A brief explanation was given and the children were asked to "put on their thinking caps" for the next day. Teacher 1 later informed the researcher that she would allocate a certain amount of time in the afternoon to the formation of the groups, the defining of the parameters of the cultures, and the tracing of the bodies onto cardboard. (The researcher had supplied the teacher with several large sheets of cardboard for the next activity.) It was agreed that both the teacher and the researcher would meet at the school before class in order to begin cutting the figures out of the cardboard.

Day 2

Teacher 1 and the researcher arrived at 8:30 a.m. and spent the half-hour before the beginning of class cutting the forms. After the students arrived, the teacher went over some announcements and reminders. Teacher 1 and the researcher then met with the three groups which had been formed the previous day to help them
further establish their "cultures" and organize them in terms of supplies and working arrangements. Students who were not "in conference" with one of the adults worked on individual sketches of their imaginary people. Much work had obviously been done the day before; each of the groups had a fairly good idea of what they wanted to do, especially the two smaller groups which consisted of five people each. The larger group had nine children in it and was much less organized. Teacher 1 and the researcher spent about thirty minutes with this group helping them develop a more concise and unified idea of what they wished to do. Student 1 was in this group. A number of his suggestions produced almost reflexive negative responses from two girls, however some of the boys took up his cause and a few of his ideas were carried through. By 10:30 the students were all beginning work on their figures and about seven of them continued through recess.

Teacher 1 was extremely pleased with the students' enthusiasm and suggested that the activity be carried through the entire morning. This was met with a positive response when the children returned and they set to work immediately. The teacher and the researcher continued to circulate among the groups, actively helping and offering suggestions. Student 1 worked on a figure together with a white Canadian boy, and the two interacted with one another very successfully. The children were generally enthusiastic and maintained a high energy level for the remainder of the morning, working absorbedly in creating their figures.

Day Three

Teacher 1 decided to spend the entire morning of this day on the creation of the figures as well. The students quickly got to work on their projects after the
morning's announcements. Those who finished early helped the others in their group or worked on making a large wall-chart describing and explaining the imaginary cultures. Although one small group of boys began to lose interest in their work, the rest of the students continued to work well. Two groups decided to work through recess.

The students were spurred on by the enthusiasm of Teacher 1 as well as other members of the staff and the student body. By this time a number of the other classroom teachers had expressed interest in the project, and several of them and their students "toured" the classroom during recess. The comments were extremely positive and several of the homeroom students launched into complicated explanations of the "cultures" and how the way their group's figures were dressed related to these "cultures". The students continued to work after the break and most of the figures were complete by the end of the morning.

Day Four

The first half-hour of the morning was spent putting finishing touches on the figures. They were then put on display at the back of the classroom. The students had been fairly successful in keeping their "culture" secret from the other groups, and Teacher 1 was able to lead a highly animated discussion in which the students looked at each group's figures and attempted to infer something about their "culture" through the design of the clothing. The actual creators then read out the description of the culture which they had created and explained it relative to the figures' dress.
Teacher 1 began the next lesson with a brief introduction to the concepts of acculturation and intercultural contact. Students were asked to define the terms as best they could; these definitions were then discussed. It was apparent that the teacher did not feel comfortable with her explanations of the concepts, for she turned to the researcher at this point and asked if she might "take a crack" at explaining it. The researcher complied and went through a number of examples with the students.

Teacher 1 then showed the "Intercultural Influence" slides to the students, reading the questions directly from the text. A number of them were surprised to find that people in India wore western clothing and that Indian fashions had influenced North American modes of dress. A discussion of how and why such exchanges might be made ensued. When asked why Indo-Canadians might choose to retain aspects of their ethnic dress, one student stated that it would be "hard" to change if you were old. There was general acknowledgement of this fact among the rest of the pupils. Another student volunteered that it would be difficult if a certain aspect of dress was important because it could "remind you of your religion". She promptly held up a crucifix she wore around her neck.

Teacher 1 then asked the students to imagine what might happen to their clothing if members of the different cultural groups which they had created met. The children had some difficulty getting going and Teacher 1 actually paired off two very different figures and asked them to give some specific ideas about this
encounter. A number of the students began to offer ideas at this point and a
good discussion of why certain changes might take place developed. The students
where then asked to talk about what might happen if just one of the figures went
to live with members of another cultural group. There was general agreement that
the "immigrant" would change the most, but would probably retain certain aspects
of his or her dress that were important to him or her.

The students finished by actually choosing an "immigrant" from one cultural group
and drawing a sketch of how they believed their clothing might change as a
function of living in a "host" culture chosen from among the other two groups.
The students quickly set to work and many of them completed several drawings.
When Teacher 1 called upon them to share their work they were eager to do so,
and many of them included brief written rationales about why they had chosen to
change the design the clothing the way they had.

C. SCHOOL 2

1. The Setting

All of the lessons in School 2 took place in the home room. The classroom was
very large, with high ceilings and ample room to move around. Little attempt had
been made to decorate the classroom. The only artwork displayed was a series of
"totem pole" designs hung well above eye level. A few maps and posters made
up the rest of the visuals. Wood figured more prominently than concrete and,
although the surroundings were somewhat run down as a function of age,
everything was very neat and clean throughout the time of the study.

Students were seated in rows except for two clusters of four seats each in the center of the room. The privilege of sitting in a "cluster" was awarded on a rotating basis to students. The same eight children remained in the center during the implementation period. Teacher 2’s desk was at the head of the class. The four Indo-Canadian children were all seated at different points in the room. They did not attempt to stick together during school hours.

2. Activity One: The Reading of an Artifact

The first class started a few minutes late due to the fact that there had been an unexpected switch in teachers for a French class. Teacher 2 apologized and quickly organized the class for the first lesson. He appeared to be well-prepared; there were copious notes scrawled in the margin of the text and he had brought several shoe-boxes with him for the first activity.

Teacher 2 began by asking the students to think about and then write their own definition of culture in their notebooks. He then requested that they look up the word "culture" in the dictionary. This was followed by a discussion of various methods by which we can learn about "culture". Initially the students were puzzled by the question regarding how to learn about culture without the help of written or oral speech, however Teacher 2’s questions soon led them to consider pictures, music, clothing, and so forth. The students were eager to participate in the question answering process and appeared interested in the discussion.
After explaining the task of filling the boxes, Teacher 2 divided the class into several groups. The children quickly set about making lists of what objects might best represent their daily lives. They soon had their boxes filled. As they worked, Teacher 2 wrote a list on the blackboard which outlined the basic features of an "imaginary society" e.g. hot, dry, one-room houses, light clothing, dark-skinned people. When the students had finished filling boxes, Teacher 1 asked them to imagine what children in this society might think if they were to unpack the boxes which had just been filled. Several students immediately responded using examples obtained from their collections.

This was followed by each person in each group presenting something from their box and explaining why they had included it. The students were attentive and listened to each other carefully. Teacher 2 questioned all the children and made many positive comments throughout the procedure. After the presentations, Teacher 2 brought the activity to a close by once again asking the students how they might learn about a culture. He introduced the word "artifact" at this point, and stressed how much could be learned through objects in the visual environment. The final few moments were spent putting all the "artifacts" used in the activity back in their respective places.

3. Activity Two: Cultural Symbols

Day 1

Teacher 2 was not feeling well but decided to go ahead with the next lesson. He
began by asking the students to put away their math books and to take a minute to stretch their legs. He conducted a small exercise ritual of his own at the head of the class. One of the boys began to act up and was quietly but firmly sent out to the school ground to run a few laps and "burn off" some energy. The rest of the children sat down in their seats.

Teacher 2 began the lesson by asking the students to look up the definition of "symbol" in the dictionary and then write it in their notebooks. This was followed by a discussion of some of the different definitions which had been found. When the teacher called for some examples of symbols almost all the students managed to offer at least one. Teacher 2 asked those students who had not answered to look around the room or even at their own person in order to find an example. This resulted in an active and animated search of the general environment.

The next twenty minutes were spent viewing the slides. Teacher 2 was quite obviously under the weather and the heat of the afternoon did nothing to raise energy levels. It was also clear that Teacher 2 was not entirely comfortable dealing with the slides. He asked the researcher several times if there was anything she would like to add. The students were quick to pick out different symbols in the "Textile" slides and Teacher 2 soon led them to the conclusion that the country from which the pieces had been derived was India. He then distributed a copy of the symbol information included in the text to each of the students. After going over the information with the pupils, Teacher 2 asked each of them to create a list of some major symbols of Canada. Similarities and differences among the symbols of the two countries were discussed. The students were then asked to
begin working on creating their own personal symbol.

Day Two

Teacher 2 began by asking a number of the students to present the symbols which they had created the day before. After they had given brief explanations he asked the rest of the class to consider what the symbols might mean and what they could tell us about the individuals who had created them. A number of the students made a good attempt at responding though it was clear that they were not used to dealing with their own artwork in this manner.

At 2:00 p.m. the teacher went over the "Craftspeople" slides with the students. He was still somewhat hesitant about working with the visuals. He looked at the researcher several times for "confirmation", but after a few minutes he seemed to warm up to the task and began to "ad lib" to the questions and ideas included in the text.

The students then gathered at the back of the class in order to look at the artifacts which the researcher had obtained from members of the Indo-Canadian community. These were supplemented by a number of clothing pieces and small brass articles which the teacher had managed to find in his and his neighbors' homes. The students were generally quite delighted with the display, and when the teacher asked the two Indo-Canadian girls if they would model one of the saris, they eagerly did so. Several of the other girls clamored for a turn. One boy looked quite stunned when he was told that all of the textile pieces had been done by hand and expressed disbelief. The others laughed at him.
The researcher then demonstrated the printing process. Several of the children wanted to continue looking at the artifacts but were finally drawn away by the vocal admiration expressed over the wooden handprinting blocks. The students were attentive and quickly moved to their seats to work on duplicating their designs in styrofoam. Teacher 2 quickly set up color stations around the room and several of the children had a rough print completed by the end of the period.

*Day Three*

The researcher arrived in the early afternoon to find that Teacher 2 was away sick. The secretary conveyed his apologies; she had tried to reach me several times throughout the day. The substitute teacher informed me that Teacher 2 had briefed him on the study and that he would be more than happy to attempt to carry on with the implementation process. Since it was an activity day and no new material was being introduced it was decided to go ahead with the lesson.

The researcher and the substitute teacher once again demonstrated how to create a print with the styrofoam pieces. The students were fairly attentive but it was clear that they were hot and tired. Several of them kept attempting to throw the substitute off by giving him false names, creating imaginary tasks, and so forth. A number of the boys quickly became disenchanted when their initial efforts did not work and insisted they wanted to "give up". They remained at one station throughout most of the hour, but a number of other students who wished to use the color at the station ended up dealing with them and several squabbles took place. The majority of the pupils enjoyed the activity, however, and worked enthusiastically for the entire hour.
The clean-up at the end of the period was quickly accomplished; it was clear that the children were used to helping put the room to order at the end of the day. Five students stayed voluntarily after the bell in order to finish cleaning up the sink area.

Day Four

Earlier in the week Teacher 2 and the researcher had arranged to bring in a guest speaker for this day. The researcher made contact with a young woman in the Indo-Canadian community and she agreed to do an hour-long presentation. Teacher 2 was still away ill, but it was decided to carry through with the presentation.

Ms. Dhillon’s presentation consisted of three traditional Indian dances, a brief explanation of Indian religion, a short finger puppet performance, and an explanation of the sari and turban as well as a demonstration of how they are worn. She wore an elaborate "peacock" dance costume and a great deal of jewelry. The students were extremely pleased when they were able to recognize her costume as representing the national symbol of India. The students were very appreciative and highly attentive aside from two boys who needed a few words from the substitute teacher.

Ms. Dhillon chose two students from the audience to be models for the demonstration of how the turban and sari are worn. She and the researcher had consulted briefly before the class about which children would be good candidates. The turban demonstration went well. The boy who was chosen was quite embarrassed initially, but Ms. Dhillon had five other boys helping to wind the cloth
and he became less self-conscious as they became involved in the process. When they had finished, he chose to wear the turban for the rest of the hour. Several of the girls volunteered to wear the sari, and Ms. Dhillon ended up having four of them model it and a number of headpieces.

The presentation finished with a short question period after which the substitute teacher whisked the children outside for some sports. There was general consensus among the students as they left that the class had been "cool" and "neat" and several of them hung behind for a moment to thank Ms. Dhillon.

4. Activity Three: Clothing as Symbol

Teacher 2 began the class by asking the students to describe what had occurred the previous Friday as he had been away. A number of the children launched into a description of the guest speaker’s presentation and several positive comments were made. Teacher 2 made some positive comments of his own about a number of the prints which had been hung around the room. Teacher 2 then asked the researcher if she could introduce the next lesson since he hadn’t had time to prepare due to his illness. The researcher agreed to do so and briefly reviewed the concept of symbolism with the students. The students were then asked to think of as many situations as they could where clothing might act as a symbol. Several children quickly responded with such examples as "a wedding dress", "a queen", and so forth. This was followed by the showing and discussing of the "Clothing as Symbol" slides. The students appeared to be quite interested and were obviously impressed by the similarities in the use of clothing between India and North
Teacher 2 had been going over the text as the researcher and the students spoke and took over the class at this point. He led the students to think of several more examples of how clothing might provide information about the wearer and his or her culture and then went on to explain the next assignment. The students quickly set to work and most had a rough sketch completed by the end of the class. Teacher 2 informed them that they were to complete the assignment as homework for the next day.

*Day 2*

Teacher 2 began the hour by having the students discuss the sketches they had been assigned to do the previous day. He asked the children to form a circle in the middle of the class, bringing their drawings with them. It was clear that neither the students or the teacher were accustomed to discussing their art projects, however a number of the children gave a good explanation of why they had dressed their people as they had once they overcame their initial shyness at displaying their work. One of the Indo-Canadian boys had drawn a picture of an Indian prince praying in a temple, and a number of the other drawings portrayed ethnic costumes. The other pupils listened attentively when it came his turn to present his picture and there were a number of "cools" verbalized around the circle. The other Indo-Canadian children drew more typical adolescent images including a pro-wrestler type figure, a "French maid", and a teacher.
5. Activity Four: The Clothing of India

The next lesson was begun immediately after the discussion of the drawings done in the previous lesson. Teacher 2 proceeded to go through the "Clothing of India" slides with the students and an interesting discussion of the differences among the clothing pieces in respect to region, and social and economic status emerged. Teacher 2 asked the students to try and think of similar differences which might be found in Canada or the United States. One student immediately pointed out that there was a difference in the way farm people and city people dressed and an argument over the validity of this statement took place. It was finally decided that it depended on whether the farmer was working outdoors or not. Other examples soon followed.

This was followed by having the students look at and handle a display of clothing pieces obtained from members of the Indo-Canadian community. The children were quite excited by the colors and the fine quality of the material. One girl stated that she "couldn't believe" how light and silky the material was. A number of the girls draped the scarves around their heads and one of the Indo-Canadian girls proceeded to help a friend wrap a sari piece around herself. Several observant statements were made in reply to the questions about who might wear specific garments and why. A number of the students decided that the most elaborately patterned yet delicate material would be worn by "important, rich people" on "special days". Seven of the students remained after class in order to help the researcher and the teacher pack the things away.
Teacher 2 was not interested in having all of the students do research about India since they were already involved in doing reports on a country of their choice as part of their Social Studies course. A number of the students had chosen Asian countries. It was decided to have these students present their projects just prior to the time alloted to the implementation of the unit for the next few days.

The researcher arrived at 12:45 p.m. in order to see the two oral reports scheduled for the first hour of the afternoon. The first report was about India and the second about Korea. The presentation about India was given by one of the Indo-Canadian girls and a white-Canadian friend. The Korean report was given by a Korean-Canadian girl. The presentations generally consisted of fairly standard encyclopedic fare, with the students reading out countless demographic figures, the names of the major cities, and a weather report. A component included in both presentations, however, was the modelling and explanation of traditional pieces of clothing derived from the two countries under study. A good description of where and why the garments might be worn was given in both cases. The rest of the students were quite attentive because they had to answer questions upon the completion of the presentation. There was a great deal of excitement at the end since there were free food samples. Order was re-established at about 2:00 p.m. when Teacher 2 asked the students to "brainstorm" as much information as they could about India. The categories established in the text were used e.g. physical
environment, climate, role of women, and so forth. Those students who had done the report about India provided much of the information. Teacher 2 then asked the students to consider how these different aspects of the social and physical environments of India might affect the design of the clothing. The students readily made the connection between the physical environment and clothing and, with some prompting, they began to respond to questions about how the social environment might have an effect as well. Teacher 2 then asked the students to go through the same process with Canada and Korea.

Teacher 2 concluded by introducing the next activity to the students. He asked them to consider all the factors which they had investigated in conducting their oral reports and in the discussions they had during the last few days. An impromptu list was created on the chalkboard of some of the most important parameters which should be established in laying out the "culture" and how these might affect the design of the clothing. While no groups were formed at this point, the students immediately began to talk among themselves and set plans for the development of their "cultures".

Day Two

The afternoon began with another oral report about India presented by an Indo-Canadian boy working with a white-Canadian friend. The report was not very well prepared. Neither of the two boys had done as much work as his partner had expected him to, and the reading of the information which they had managed to pull together was constantly punctuated by "I thought you did that" and "That was your job". The most painful part of the experience was the showing of a
filmstrip for which they had forgotten to get the accompanying tape. This necessitated their spontaneously making up a "script" to go with the visual portion. Much of what they said pertained to the clothing the people in the images were wearing, e.g. "You can tell it's a city because the people are wearing a lot of different kinds of clothing" and "It must be hot - he's wearing a turban". One image was of an elderly Indian man washing his clothes in the river. There was some laughter in the front row. Teacher 2 immediately told the students involved not to "show their ignorance" by doing such a "silly" thing. The two boys then continued with their report.

As soon as the presentation was completed Teacher 2 quietly asked the two students who had laughed why they had done so. They visibly squirmed for a moment and then one finally blurted out that it was because it was "weird". At this point Teacher 2 pointed out that someone from India would find many Canadian customs strange and that to laugh at someone because they were different was "a sign of ignorance", adding that people of their age and education should know better. The students were very quiet and both apologized without being asked to do so.

Teacher 2 then had the students split into groups for the remainder of the period in order to discuss their "cultures". By the end of the period most of the students had the parameters of their "culture" laid out and had already begun their preliminary sketches for the figures.
Day Three

The researcher arrived during the lunch-hour in order to deliver the cardboard from which the figures would be made. A number of the students were eating in the classroom and immediately volunteered to start tracing the figures and cutting them out. Two of them were given permission to continue helping the researcher during the first hour of the afternoon while the rest of the class did a math lesson. At 1:45 p.m. Teacher 2 had all the students organize themselves into their groups. He checked to make sure everyone belonged somewhere and then handed back the sketches the students had begun the previous day. The Indo-Canadian students were all in different groups.

Teacher 2 then once more reviewed what had been learned in the previous lessons about the interrelationship between culture and clothing and textile design. Suggestions were also made about materials and techniques which might be used in creating the figures and their clothing. Teacher 2 then portioned off a certain part of the room for each group so that they could work together with some privacy. The students immediately set to work and the remainder of the afternoon was spent on creating the figures.

Days Four and Five

Teacher 2 decided to turn over the major part of the next two afternoons to the creation of the figures in order to give the students a larger block of time in which to work. He stated that so little of the year's time had been devoted to art that it would probably be "a good thing". After taking care of preliminary
housekeeping chores the students were allowed to devote themselves to the making of the figures. They were extremely enthusiastic. Many of them came in early the second afternoon to put in some extra time. A number of them brought extra materials such as wool and pieces of cloth from home in order to embellish their work. Both students and teachers from other classes wandered in during the lunch hour in order to take a look at the projects which the homeroom students were happy to display. Those students who finished early were put to work making up charts setting out the parameters of the "cultures" and explaining the clothing design. By the end of the second afternoon all of the figures were in the final stages of completion or finished.

Day Six

The first ten minutes of the class were spent putting finishing touches on the figures. Teacher 2 then had the students display the figures in their "cultural groups". At this point he asked the children to attempt to infer what some of the elements of the different "cultures" might be, using the information which could be derived from the clothing. The answers were then compared to the actual parameters which had been laid out by the groups. There was a great deal of laughter at some of the wrong inferences which had been made but, overall, the students were pleased with the results and the majority of guesses were correct.

7. Activity Six: Culture Contact and Culture Change

Teacher 2 began the next lesson immediately after the completion of the previous activity. He first asked the students to imagine what would happen if two very different cultures met. The "cultures" developed by the students served as examples.
The students were then asked to think up as many examples of evidence of intercultural contact as they could. Many ideas were put forward after Teacher 2 read out a list which he had developed the night before. This included several culinary items, the sauna, clothing ideas, and so forth. Teacher 2 then discussed the "Intercultural Influence" slides with the students. The students were surprised at the number of fashion ideas which had crossed cultural boundaries. The question about why certain clothing items might be retained after immigration into a new culture elicited several good responses which made reference to the individual's age, religious beliefs, climate, and other variables. One of the Indo-Canadian boys commented that his grandfather didn't like western clothing, claiming that it was "too stiff" and that he was "too old to change, anyway". One student stated that he certainly wouldn't give up his jeans in another country unless it was "really hot", and that he would at least want to wear them on special occasions.

Not enough time remained in the afternoon to have the students draw sketches of what might happen if "Person X" in "Culture A" went to one of the other cultures which the students had developed, however Teacher 2 had the students discuss a variety of different situations and they appeared to enjoy the exercise thoroughly.
V. FINDINGS

A. PERSONAL INFORMATION SHEET

Age and length of residence in Canada were analyzed using analysis of variance. The results indicated that students in School 1 differed significantly from those in Schools 2 and 3 in respect to age \( [F(2)=5.664, p .05] \) and, correspondingly, length of time lived in Canada \( [F(2)=4.536, p .05] \). Students in School 1 were generally older \( (M=11.950) \); only three eleven-year olds were tested in School 1 as opposed to thirteen in School 2 and fourteen in School 3. In consideration of this fact, it was decided to use age and length of Canadian residence as covariates in further analyses. A chi-square indicated that there were no significant differences among the schools in respect to gender or ethnic background.

Table 1

Pupils included in the study

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<th>AGE 11</th>
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Table 2

Manova on Personal Information (by School)

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*(p<.01)


**B. TEST OF THE HYPOTHESIS**

The hypothesis tested predicted that there would be no significant change in students' attitudes after taking part in the cultural program in the visual arts. The results obtained on the Semantic Differential Measure clearly indicate that the null hypothesis should be rejected.

A multivariate analysis of covariance conducted on the results of the Semantic Differential Measure indicated a significant F value for the treatment effect \( F(2) = 13.298, p<.01 \) in respect to students' attitudes towards Indo-Canadians. A one-way analysis of variance reflected a significant difference between School 1 (\( M = 5.655 \)) and the control group (\( M = 4.412 \)), \( F(2) = 7.153, p<.01 \). The difference between School 2 (\( M = 5.796 \)) and the control group was also found to be significant.
Table 3
Semantic Differential Measure

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<td>5.405</td>
<td>1.583</td>
<td>5.983</td>
<td>.895</td>
</tr>
<tr>
<td>GERMAN-CANADIANS</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>PRETEST</td>
<td>5.165</td>
<td>1.784</td>
<td>6.067</td>
<td>.750</td>
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<tr>
<td>POSTTEST</td>
<td>5.010</td>
<td>1.887</td>
<td>5.983</td>
<td>.909</td>
</tr>
<tr>
<td>INDO-CANADIANS</td>
<td></td>
<td></td>
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<tr>
<td>PRETEST</td>
<td>4.305</td>
<td>1.662</td>
<td>4.862</td>
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<tr>
<td>POSTTEST</td>
<td>5.655</td>
<td>1.147</td>
<td>5.796</td>
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<tr>
<td>PRETEST</td>
<td>2.020</td>
<td>1.303</td>
<td>2.183</td>
<td>1.408</td>
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<tr>
<td>POSTTEST</td>
<td>1.845</td>
<td>1.320</td>
<td>2.313</td>
<td>1.611</td>
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</table>

*p<.01
The results obtained on the Social Distance Scale are not as clear-cut. A multivariate analysis of covariance for repeated measures on the data obtained through the Social Distance Scale revealed a significant F value for the treatment effect \( F(2) = 8.329, p < .05 \). A one-way analysis of variance conducted to clarify the results indicated a significant difference between School 2 (\( M = 1.958 \)) and the control group (\( M = 4.8 \), \( F(2) = 8.239, p < .05 \)) on attitudes towards Indo-Canadians. While the results for School 1 indicate a positive change in students' attitudes towards the target groups from the pretest (\( M = 5.8 \)) to the posttest (\( M = 3.75 \)), the increase was not significant.

### Table 4

<table>
<thead>
<tr>
<th>VARIABLE</th>
<th>SCHOOL 1 (n=20)</th>
<th>SCHOOL 2 (n=24)</th>
<th>SCHOOL 3 (n=25)</th>
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<tbody>
<tr>
<td></td>
<td>MEAN</td>
<td>SD</td>
<td>MEAN</td>
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<tr>
<td><strong>WHITE-CANADIANS</strong></td>
<td></td>
<td></td>
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<tr>
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<td>1.500</td>
<td>1.235</td>
<td>1.625</td>
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<td>1.750</td>
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<td></td>
<td></td>
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<tr>
<td>PRETEST</td>
<td>2.600</td>
<td>2.600</td>
<td>2.292</td>
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<tr>
<td>POSTTEST</td>
<td>2.200</td>
<td>2.042</td>
<td>2.042</td>
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<tr>
<td><strong>JAPANESE-CANADIANS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td>4.400</td>
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<td><strong>GERMAN-CANADIANS</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>PRETEST</td>
<td>3.500</td>
<td>3.236</td>
<td>2.625</td>
</tr>
<tr>
<td>POSTTEST</td>
<td>4.300</td>
<td>3.672</td>
<td>2.000</td>
</tr>
<tr>
<td><strong>INDO-CANADIANS</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>PRETEST</td>
<td>5.800</td>
<td>3.502</td>
<td>4.625</td>
</tr>
<tr>
<td>POSTTEST</td>
<td>3.750</td>
<td>2.468</td>
<td>1.958</td>
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</table>

*(p < .01)
C. CONTACT QUESTIONNAIRE

The results of the contact questionnaire revealed that the vast majority of the White Canadian and Other Canadian respondents lived in close proximity to Indo-Canadians. Of the respondents, 73.3% indicated that Indo-Canadian families lived "in the neighborhood", and 62.2% indicated that at least one Indo-Canadian family lived on their street or in their apartment block. A chi-square revealed no significant differences among the three schools in respect to this data.

Answers to the questions pertaining to the amount of social interaction between the children and their Indo-Canadian peers indicated that a substantial number of the students did not take advantage of their living situation; 53.3% stated that they had no close Indo-Canadian friends whom they met out of school, and 35% indicated that they had never visited an Indo-Canadian friend's home. No significant differences were found among the students in the three schools in respect to their responses. A significant difference was found in respect to the question "Have you ever taken an Indo-Canadian friend home?" $\chi^2(6, N=59)=13.173$, $p<.05$. Fifty percent of the students in School 2 answered that they had had an Indo-Canadian friend over five or more times, as opposed to 15.8% in School 1 and 5.0% in School 3.

Table 5
Friends Taken Home

<table>
<thead>
<tr>
<th></th>
<th>School 1 (n=19)</th>
<th>School 2 (n=20)</th>
<th>School 3 (n=20)</th>
<th>Total</th>
<th>chi-square=13.173</th>
<th>D.F.=6</th>
<th>SIG=.04</th>
</tr>
</thead>
<tbody>
<tr>
<td>none</td>
<td>52.6%</td>
<td>35.0%</td>
<td>60.0%</td>
<td>49.2%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-2 times</td>
<td>21.1%</td>
<td>15.0%</td>
<td>25.0%</td>
<td>20.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-4 times</td>
<td>10.5%</td>
<td>-</td>
<td>10.0%</td>
<td>6.8%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 or more</td>
<td>15.8%</td>
<td>50.0%</td>
<td>5.0%</td>
<td>23.7%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

School 2 (n=20)
School 3 (n=20)
School 3 (n=20)
Total
none 52.6% 35.0% 60.0% 49.2%
1-2 times 21.1% 15.0% 25.0% 20.3%
3-4 times 10.5% - 10.0% 6.8%
5 or more 15.8% 50.0% 5.0% 23.7%
chi-square=13.173 D.F.=6 SIG=.04
D. OTHER FINDINGS

1. Ratings of Ethnic Groups

An analysis of variance on the respondents' ratings of different racial-ethnic groups according to their own ethnic background revealed a significant difference between Indo-Canadian students' evaluation of their own ethnic group (M = 1.833) and that of White Canadian students (M = 5.667) and Other Canadian students (M = 5.803), [F(2) = 8.976, p < .01] on the Social Distance Scale. Similar results were found on the Semantic Differential Measure; Indo-Canadian students rated their own group much more favorably (M = 6.267) than did White Canadian (M = 4.325) or Other Canadian (M = 4.933) students, [F(2) = 8.680, p < .01]. The White Canadian and the Other Canadian students rated the ethnic-racial concept "White Canadian" most favorably and the concept "Indo-Canadian" least favorably on both measures. Indo-Canadian students rated their own group most favorably, followed closely by "White Canadian".
<table>
<thead>
<tr>
<th>ETHNIC CONCEPT</th>
<th>WHITE-CANADIANS (n=48)</th>
<th>INDO-CANADIANS (n=9)</th>
<th>OTHER-CANADIANS (n=12)</th>
<th>D.F.</th>
<th>F</th>
<th>SIG</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHITE-CANADIAN</td>
<td>1.512</td>
<td>1.288</td>
<td>2.222</td>
<td>1.564</td>
<td>1.917</td>
<td>1.782</td>
</tr>
<tr>
<td>FRENCH-CANADIAN</td>
<td>3.313</td>
<td>2.837</td>
<td>2.667</td>
<td>1.937</td>
<td>3.417</td>
<td>2.610</td>
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<tr>
<td>JAPANESE-CANADIAN</td>
<td>3.375</td>
<td>2.376</td>
<td>3.667</td>
<td>2.121</td>
<td>3.667</td>
<td>2.570</td>
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<tr>
<td>GERMAN-CANADIAN</td>
<td>3.479</td>
<td>3.067</td>
<td>3.889</td>
<td>3.060</td>
<td>3.917</td>
<td>2.875</td>
</tr>
<tr>
<td>INDO-CANADIAN</td>
<td>5.667</td>
<td>3.131</td>
<td>1.333</td>
<td>500</td>
<td>5.083</td>
<td>2.353</td>
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</table>

*p<.01

<table>
<thead>
<tr>
<th>ETHNIC CONCEPT</th>
<th>WHITE-CANADIANS (n=48)</th>
<th>INDO-CANADIANS (n=9)</th>
<th>OTHER-CANADIANS (n=12)</th>
<th>D.F.</th>
<th>F</th>
<th>SIG</th>
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</thead>
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<tr>
<td>CANADIAN</td>
<td>5.885</td>
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<td>5.922</td>
<td>.712</td>
<td>5.850</td>
<td>.887</td>
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<tr>
<td>WHITE-CANADIAN</td>
<td>6.063</td>
<td>.885</td>
<td>5.578</td>
<td>1.045</td>
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<td>.868</td>
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<td>.831</td>
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<tr>
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<td>5.796</td>
<td>1.070</td>
<td>5.733</td>
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<td>5.742</td>
<td>.820</td>
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<td>GERMAN-CANADIAN</td>
<td>5.421</td>
<td>1.506</td>
<td>5.711</td>
<td>.860</td>
<td>5.925</td>
<td>.725</td>
</tr>
<tr>
<td>INDO-CANADIAN</td>
<td>4.325</td>
<td>1.444</td>
<td>6.267</td>
<td>.409</td>
<td>4.933</td>
<td>1.074</td>
</tr>
</tbody>
</table>

*p<.01
E. DISCUSSION

Previous research has indicated that employing curricular strategies which focus attention on cross-cultural similarities may provide an effective means of inducing positive attitude change towards different target groups. Salyachivin (1972; 1973) found that showing Canadian students images which stressed similarities between Canada and Thailand improved their attitudes toward Thailand. The results of Ijaz’s study (1980) indicate that comparable results can be achieved in respect to students’ attitudes towards Indo-Canadians by having students participate in dance and role-playing activities centered on the discovery of similarities among different cultures. Studies also suggest that the study of the visual arts may provide a good basis for the development of programs focussed on the development of intergroup attitudes (Andrews, 1984; Hampton, 1979).

In the present investigation, the results support previous research. The treatment used entailed both the viewing of images showing parallels between the cultures of India and North America, and the investigation and discussion of such parallels. It would appear that a significant positive change in students’ attitudes took place as a result of the treatment. The exploration of cross-cultural similarities through the visual arts would therefore appear to be a promising means of inducing positive attitude change towards target groups.

This statement must be qualified, however, given that the change in students’ attitudes in School 1 on the Social Distance Scale was not large enough to achieve significance. This might be attributed to a variety of different causes. First, it may
be due to the way in which the unit was implemented. While both teachers were experienced and enthusiastic, Teacher 1 was not consistent with respect to organizational efforts. This not only manifested itself in respect to forgotten schedules and audio-visual equipment, but in the preparation for and conducting of activities. It sometimes appeared that Teacher 1 had not carefully gone over the lesson prior to its implementation. She generally read directly from the text when questioning the students and occasionally seemed surprised by what she found written there. The process was therefore somewhat haphazard as compared to the careful preparation demonstrated by Teacher 2 who invariably had copious notes and ideas and a somewhat more spontaneous questioning style.

Teacher 2 also had a more direct way of dealing with problematic classroom incidents of a discriminatory nature. When the two students laughed and commented on the image of the elderly Indian man Teacher 2 took immediate action and made sure the specifics of the incident were discussed more thoroughly at a later time. Teacher 1 was more apt to ignore such occurrences; when she did take action it was to make general statements such as "Be quiet" rather than attempting to deal with the problem in its full context.

Third, the students in School 2 were audience to a lecture-performance given by a member of the Indo-Canadian community. While Ms. Dhillon was originally to have been a guest in both schools, circumstances prevented her from visiting School 1. The obvious pleasure the students in School 2 derived from her visit undoubtedly had an impact on their feelings.
These variations in the implementation process and teacher behavior may account for the differences among the classes in respect to the results of the Social Distance Scale. One might also speculate on the effects of using intact classes. The environment in the two classrooms was quite different at the outset of the implementation process. It was readily apparent that the one Indo-Canadian student in School 1 was openly "picked on" by the other students, and their hostility often seemed almost reflexive in nature. While the four Indo-Canadian students in School 2 tended to be quiet, particularly the two girls, the researcher was never witness to any overt negative behavior towards them. This observed difference in the original classroom climate is supported to some degree by the results of the pretest. While the differences between the means of the two classes were not significant, the students in School 1 rated the ethnic concept "Indo-Canadian" considerably more negatively on both measures. Students in School 1 had a mean score of 5.8 on the Social Distance Scale as opposed to a mean of 4.6 in School 2, a high score indicating more negative evaluations. Students in School 1 also gave Indo-Canadians a lower rating than students in School 2 on the Semantic Differential Measure, with mean scores of 4.3 and 4.9 respectively, where a higher score indicates a more positive attitude. The results of the contact questionnaire also indicated that White Canadian and Other Canadian students in School 2 tended to interact more with their Indo-Canadian peers.
VI. SUMMARY AND CONCLUSIONS

This study was conducted in order to determine whether a cultural program in the visual arts would be effective in inducing a positive change in sixth grade students' attitudes toward Indo-Canadians. The treatment was based on previous research which suggested that attitude change could be generated by focussing student attention on cross-cultural similarities in beliefs and practices as reflected in the visual arts. The primary area of interest was the clothing of India, Indo-Canadians, and mainstream North Americans.

A nonequivalent control group design was used. Three intact classes in the Surrey School District participated in the study. Two classes underwent the treatment and one class was used as a control group. The program was implemented daily over a three-week period. The students were pre- and posttested on a Social Distance Scale and a Semantic Differential Measure in order to determine if there was any change in attitude toward the target group as a result of the treatment. This was complemented by observation of classroom proceedings throughout the implementation process. The results indicate that the program was effective in bringing about a positive change in the students' attitudes toward the target group.

Given the apparent success of the program, one might speculate that comparable results could be achieved by others working in similar situations. It is essential that certain key factors be considered, however, in attempting to determine the generalizability of the findings. First, it is important to note that the teachers who were involved volunteered to participate in the study. They therefore had a prior
interest in multiculturalism and were motivated to have the unit succeed. This also resulted in their agreeing to implement the unit on a daily basis. Second, despite some minor problems in School 1, it is the investigator’s opinion that the teachers were very competent. It was apparent that both enjoyed teaching, were comfortable in the classroom, and were experienced; Teacher 2 was in his twenty-ninth year as an instructor. Third, the presence of the researcher undoubtedly influenced the implementation process. The teachers were not comfortable with the material they were to teach; neither had an art specialty, and both were quick to attest to this fact on a number of occasions. The concepts involved in learning about culture through art were entirely new to them. The researcher was therefore called upon to act as a facilitator and instructor on several occasions, and worked quite closely with the teachers and students throughout the implementation period. The implementation process was thus benefited by the presence of a specialist.

The success of the unit may therefore be attributed at least in part to a somewhat unique working situation wherein there was ongoing interaction between a researcher-specialist and two competent, motivated teachers who implemented the unit on a daily basis. It is the investigator’s belief that these factors were important in attaining positive results. There is no reason to believe that similar results could not be generated by teachers who had been familiarized with the program through in-services, however, and it is recommended that workshops of this nature take place. The conducting of in-services is advised due to the relative novelty of some of the ideas and methods used in the unit. As stated, the two teachers in the present study were not comfortable with some of the material due to a lack of background knowledge, and may not have even attempted to implement it without
outside assistance. The revision of the unit to make it more specific might also help remedy this problem. Both teachers felt they could have used more explicit directions, questions, and examples demonstrating the intent of the activities. Of interest would be a study documenting the reactions of students whose teachers had been exposed only to in-services conducted with revised materials and did not receive daily help from an outside source. The work-to-rule action taken during the time of the present investigation made it impossible for the researcher to work with the teachers outside class hours and thus more closely replicate realistic teaching conditions.

It would also be of benefit to conduct a study with a more rigorous research design using subjects who were both randomly chosen and randomly assigned to the experimental conditions. The use of intact classes in the present investigation further reduces the generalizability of the findings and threatens the internal validity of the experiment. A more controlled experiment is necessary in order to develop a program as independent of chance circumstance as possible.

It would appear, however, that the unit itself is indeed effective when properly implemented. This suggests that the exploration of cultures and cross-cultural similarities as reflected in the visual arts can aid in the development of more positive ethnic attitudes. Further work based on the results of this study would no doubt be profitable. While the focus of the present study was on Indo-Canadians, the unit could be adapted to center on one or more other ethnic groups. Research examining whether a comparable level of success could be achieved with programs dealing with other ethnic groups would be extremely useful. It would also
be of considerable benefit to determine if such programs could be successfully implemented at different grade levels.

While the present study is limited in scope, the results are promising and provide a clear indication that the development of curricula in the visual arts based on an anti-racist perspective is a valid and worthwhile pursuit. Efforts should be directed toward this area both in respect to the conducting of further research and the dissemination of working curriculum models. The result could contribute to the growth of a more positive multicultural environment in our schools.
VII. REFERENCES


Oriental and African Studies, University of London.


VIII. APPENDIX ONE

Social Distance Scale
Social Distance Scale

Directions:

Below are the names of some groups of people who live in Canada. There are nine sentences to answer about each group of people. When you answer the sentences about each of these groups, think of the people as a whole, not the best or the worst ones you have known.

The French Canadians

1. I would let them visit our country. Yes No
2. I would let them live in our country. Yes No
3. I would let them go to my school. Yes No
4. I would let them live in my neighborhood. Yes No
5. I would let them play at my house. Yes No
6. I would let them come to a party at my house.
8. I would let them be my best friends.

9. I would be willing to marry one of them when I grow up.

Note: The focus of the measure was disguised by having the students evaluate the following ethnic-racial concepts: French Canadians, Indian Canadians (from India), White Canadians, Japanese Canadians, and German Canadians.
IX. APPENDIX TWO

Semantic Differential Measure
Directions:

The purpose of this questionnaire is to find out how students feel about certain words. On each of the following pages you will find a different word and a set of adjectives underneath it. For example, the word at the top of the page might be "flower". If you feel that the word is very closely related to one of the two pairs of adjectives found on each line, place an 'x' close to the adjective as follows:

beautiful ______ X ______ ugly
beautiful ______ ugly ______ ______ X ______

If you feel that the word is quite closely related to one of the two pairs of adjectives found on each line, place your 'x' as follows:

beautiful ______ X ______ ugly
beautiful ______ ugly ______ ______ X ______

If you feel that this word is only slightly related to one of the pairs of adjectives found on each line, place you 'x' as follows:

beautiful ________ X ________ ugly
beautiful ________ ugly ________ X ________

If you feel that this word is no closer to one adjective than the other, or if the adjectives are unrelated to the word, place the 'x' in the middle space, as follows:
Note: In order to disguise the focus of the measure, the following concepts were evaluated: Friend, French Canadians, Indian Canadians (from India), White Canadians, German Canadians, Japanese Canadians, Enemy, Canadians.
X. APPENDIX THREE

Contact Questionnaire
Contact Questionnaire

1. Are there any Indian families (from India) in your neighborhood?
   a) Yes
   b) No
   c) Don't know

2. How many such families live on your street or in your apartment building?
   a) None
   b) 1 to 3 families
   c) 4 to 10 families
   d) More than 10

3. How far away does the nearest Indian family live?
   a) Next door
   b) On the street
   c) One block away
   d) 2-4 blocks away
   e) In the same building
   f) Other (specify)
   g) Don't know

4. Have you ever taken an Indian friend home?
   a) No
   b) Yes: 1 to 2 times
c) Yes: 3 to 4 times

d) Yes: 5 times or more

5. Have you ever visited the home of an Indian friend?

a) No

b) Yes: 1 to 2 times

c) Yes: 3 to 4 times

d) Yes: 5 times or more

6. Do you have any close friends whom you meet quite often outside school who are Indian?

a) No, not a really close friend

b) Yes, but not here

c) Yes, one of two

d) Yes, three or more
XI. APPENDIX FOUR

The Unit
Introduction

1. Art and Culture

The purpose of this unit is to use the medium of the visual arts, or, more specifically, clothing and textiles, to help students begin to explore the symbols, values, and purposes embodied in the artifacts of both the mainstream Canadian culture and that of one of Canada's ethnic minorities - the Indo-Canadians. The overriding goal is to enhance interethnic and interpersonal understanding and appreciation through art education.
The visual arts are an integral part of culture. Art may serve as a means of communication through which cultural ideas and values may be transmitted and taught, for it is through art that people express their deep-structure cultural values and cognitive patterns. Chalmers (1974) states that "art, along with its intrinsic aspect, has a function in transmitting, sustaining, and changing culture as well as in decorating and enhancing the environment" (p. 21). The study of the social dimension of the art of a culture or subculture can thus provide numerous learning opportunities for the development of cultural and intercultural understanding and appreciation.

The conception of art used here is a broad, encompassing one; it includes not only the fine arts but also such useful and decorative objects as furniture, clothing, textiles and toys. Art may be thought of as "all human-made things that are done purposefully with some attempt to enrich the message, or enhance the object or structure, to affect a qualitative and content awareness in the viewer" (Mcfee & Degge, 1977, p. 276). It is closely intermingled with everyday life in terms of objects which are used in the home, festivals, ceremonies and rituals, and as a means of self-expression. "Art" is therefore viewed as "cultural artifact"
The examination of clothing and adornment represents a good example of how art learning can be a vital part of culture learning. What a person wears, how, and why, provides us with valuable visual information about who and what they are. It can indicate their values, economic status, age, social role, sex role, occupation, and, in some instances, their cultural and regional origins. Clothing is, in essence, a "significant non-verbal symbol which communicates and defines certain aspects of personality, role status, and situation" (Horn, 1968, p. 121).

The study of dress is also well-suited to cross-cultural comparison. Not only does it play an important role in objectifying the interrelationship among nature, self, and sociocultural environment, but it is also an obvious outward symbol that is easily discerned. Its value as a tool for studying different cultures is further increased due to the fact that the concept of adornment is a universality and therefore provides a basis for comparison among groups. It can indicate the degree of intercultural contact among groups as well (Kaiser, 1985).

The study of clothing can therefore serve as a vehicle for the achievement of greater understanding of a culture's environmental resources, technical developments, moral attitudes, and standards for judging what is aesthetically pleasing. It is, in essence, a means by which students can be helped to discover more about themselves, their culture, and the social and material life of others.
II. How to Implement the Unit

A. Guiding Principles

As stated earlier, the overriding goal of the unit is to increase interethnic understanding and appreciation. In order to achieve this goal, it is critical that certain principles be kept in mind during the implementation process. Among the most important of these is that emphasis be placed on similarities among cultures rather than on the exotic, the bizarre, and the different. It is also important that the positive achievements of ethnic minorities and cultural groups be emphasized rather than hardship, persecutions, and poverty. Finally, information should be presented from an insider's point of view, with an emphasis on a "we" rather than a "they" perspective (Kehoe, 1984).

The unit is designed to help facilitate the application and development of these principles. The activities and visuals have been carefully selected so that similarities among the groups under study are brought to the fore, and the target culture of the Indo-Canadians is presented in a positive light. Where cultural differences do emerge it is important to create an awareness that they are essentially different ways of expressing common human values.
B. Scope, Sequence and Suggestions

The lessons which are outlined here have been organized in a sequential fashion, leading from simple to more complex ideas and activities. They have also been designed to fit into a four to five-week time frame depending on how much time is spent on art in the classroom. Many of the activities could potentially be extended and enriched, however. This could be done in a number of different ways.

The most important way would be to involve members of the Indo-Canadian community, either through the lending or contribution of resources, or through actual class visits. This would be especially relevant in respect to Activities II and IV. Many women would be happy to lend textile pieces or garments, or even demonstrate how they are worn.

The activities could also be extended to include more cultures and subcultures. Students could become involved in researching the clothing of other ethnic groups. Folk dance groups often have traditional costumes or can lead you to appropriate contacts in the community.

The idea of the activity could also be furthered by looking at other art forms or extending both the research and the production aspects of the activities. Students may want to more fully investigate a culture and how it relates to certain art forms. They may also wish to devote more time to the actual making of products.
III. Course Goals

Upon completion of the unit students will be able to:

- Recognize art as a carrier of culture
- Recognize that cultural and personal values are expressed through clothing and textiles
- Recognize different functions of clothing
- Recognize both cross-cultural similarities and differences in values as reflected in clothing and textiles
- Recognize the importance of intercultural influence and its contribution to culture change
- Recognize some cultural symbols and their meanings
ACTIVITY I: The “Reading” of an Artifact

Introduction:

We can learn a great deal about ourselves and others through visual as well as written information. An important first step in helping students to recognize the interrelationship between art and culture is to develop activities which allow them to employ the skills necessary in “reading” an artifact. It is through looking at artifacts that we may learn about a culture’s “mentifacts”, i.e., the ideals and values of the culture.

Purpose:

To help students recognize and describe what cultural values and information may be expressed in objects with which they are familiar.

Procedure:

- Ask the students if they can define “culture”.
- “Brainstorm” with the students as to how it might be defined and about the different ways in which we can learn about culture.

Suggested Questions:
What are some of the ways we learn about culture?
Can we learn about different cultures in ways other than reading about them? What if we want to tell someone else about our culture but we can’t talk or write to them?
How do archeologists learn about a culture?
- Divide the class into small groups and give each group a cardboard box.
- Inform the students that in twenty minutes a visitor from another country will pick up the boxes which by then must be filled by the pupils. The visitor will then take the boxes to her country to use in schools with pupils of the same age; these students will be trying to understand what life in a Canadian classroom in the 1980’s is like. Any written information will not be of any use as the other students can’t read English or any of the second languages students might know.

Conclusion:

Have each of the groups present the contents of their box. Different items may then be compared and contrasted (Changing Traditions, 1984).

Suggested questions:
What can we learn through examining artifacts?
What picture does each box give of the life of a Canadian grade six student? Why?
ACTIVITY II: Cultural Symbols

Introduction:

People have always used symbols as a fundamental means of interpreting and codifying knowledge and experience. Graphic patterns and configurations can convey complicated ideas and information about both the outer, real world and a person's inner subjective world. The study of visual symbols can thus tell us a great deal about different cultures and people.
India is rich in symbols. Many of them are taken from nature and have a religious meaning. Birds and animals are very popular. Floral and geometric symbols are also important.

elephant - is known for his courage and usefulness in war. One of the Hindu gods, Ganesh, has an elephant head. He is the god of wisdom and is worshipped for averting all obstacles.

lion - is a symbol of power and courage. The lion may also stand for royalty.

horse - is a symbol of creativity and is full of secret power.

bull - is a symbol of plenty and fertility.

peacock - is a symbol of royalty and virtuous strength. The peacock has also been known as a herald of spring and rainy seasons. It is India’s national symbol.

parrot - is a symbol of love

fish - is a symbol of fertility and prosperity.

All the prominent gods and goddesses of the Hindu religion have birds and animals as their mounts.
Lotus flower is a symbol of purity and goodness.

Tree is a symbol of life, growth, and protection.

Spiral is a symbol of prosperity and growth.

circle is a symbol of the sun, the center of all life. It also symbolizes energy and eternity.

Color is also important. Dark colors are usually believed to have negative powers and lighter colors positive powers.

Black stands for anger and is generally an unlucky color. It is often used in the magical treatment of certain diseases and ailments, however.

Red is a lucky and desirable color.
- A bride is clothed in red robes.
- A letter carrying happy news is spotted in red.
- The family priest places a red “tika” on the foreheads of his patrons to give them prosperity.

Yellow is also lucky and positive.
- Yellow is the color of spring.
- Yellow is the color of divinity.
- A child is dressed in yellow robes on his name-day.
India is famous for its beautiful textiles. The textile industry is one of the largest industries in the country. While machine-made fabrics are becoming more prevalent, craftsmen continue to perpetuate more traditional means of textile production and decoration.

Symbols are often used in Indian textiles. One way in which symbols are incorporated into the cloth is through hand-printing. Direct printing is practiced all over India where a bleached cotton or silk fabric is printed with the help of wooden blocks. If the background is to be of a light color, the cloth is dyed after printing has been completed.
Purpose:
To help students recognize the function of symbols.

Materials:
- "Textile" slides
- "Craftspeople" slides
- textile and craft items from India (if possible)
- paper and colored pencils
- washed and ironed cotton fabric
- acrylic paint, styrofoam trays, newspaper

Procedure:

Day 1
- Ask the students to try and think of as many visual symbols as they can, i.e., the heart, the cross, the star, etc. A quick "symbol-hunt" around the school or even the classroom can provide students with ideas. Follow this with a discussion of symbols.
Suggested questions:
Why do we use symbols?
Where do we see symbols?
What do they stand for?
How can color be used as a symbol?
- Show the "Textile" slides. Initiate a discussion of the symbols in the textiles and how they are used to form patterns.
Suggested questions:
What might the images in the textiles mean?
What do they tell us about the people who made them?
Do we use symbols in similar ways?
How are the symbols used to create a pattern?
What happens when we repeat shapes? How is color used?
This might be followed by giving the students copies of the symbols information. Have the students try and think of comparable symbols in their own and other cultures.

- If possible, students could examine actual textile and craft items from India. These could be discussed in the same manner as the slides.
- Consider what makes a good visual symbol. If it is to have a clear message it should be simple, eyecatching, easy to duplicate, etc.
- Have the students design their own personal symbol which says something about their personality, goals, lifestyle hobbies, and so on. Sketches can be made with colored pencils on paper.

Day 2

- Show the students the "Craftspeople" slides. Involve them in a discussion of the images. Emphasize the parallels between the Indian and North American craftspeople.

Suggested questions:
- Why do people decorate fabrics with pattern?
- What can we learn about people from what they make?
- Do we value something made by hand more than something made by machine? Why or why not?
- Demonstrate the concept of hand-printing to the students. Also review how to create pattern.
- Have the students reproduce their symbols in styrofoam, the kind used for packing meal in the supermarkets. The styrofoam can be cut in shapes with scissors, and interior lines, circles, and dots can be made by pressing into the styrofoam with a pencil.
- Acrylic paint, which will not wash out, after it has dried, should be used for printing. The square of cloth should be placed on a thick pad of newspaper, which will help the stamp give a stronger impression. If desired, the cloth may be dipped into a dye solution when it is completely dry. Commercial dyes are available in the grocery store, and large gallon ice cream containers make good dye pots.
- After the students have created their own individual squares, they might work together on a group project to create a large piece of cloth in the same manner. This could be used as a banner in the school.

Conclusion:
The students might be asked to display their work. The work could then be discussed as to its relative success in both communicating its message and how the design contributed to the communication process.
Suggested Questions:
What does the symbol tell you about the person who made it?
How did the student use color, line, etc. to communicate his or her message?
ACTIVITY III: Clothing as Symbol

Introduction:

Clothing can tell us a great deal about both the individual and the culture of which they are a member. What a person wears can give us information about situations, conditions and events as well as stimulate us visually by the qualities of the design. Clothing can serve a variety of different functions:

- It can reflect individualistic expressions
- It can define social role and status
- It can indicate economic status
- It can act as a political symbol
- It can indicate religious affiliation
- It can facilitate social rituals
- It can help reinforce beliefs, customs, and values

The act of dressing oneself can also be an aesthetic act which is both individual and is learned from others. Cultures and subcultures have a "language of personal adornment", the form of which depends on environmental resources, technical developments, and cultural standards for judging what is fine and beautiful (Roach & Eicher, 1979).
Purpose:
To help students recognize some of the functions clothing may serve in a culture.

Materials:
- "Clothing as Symbol" slides
- paper and colored pencils

Procedure:
- Review the concept of symbolism with the students.
Suggested questions:
  What symbols do people wear that tell us something about them? (ie. wedding ring, cross, turban)
  What can clothing tell us about the people who wear it?
- Show the "Clothing as Symbol" slides. Ask the students to provide as much information as possible about the people in the slides through looking at their clothes. Emphasize the parallels in the uses of clothing between India and Canada.
Suggested questions:
  Why are they dressed in a certain way?
  What cues does it give us about their personality?
  Their social role or status?
  The situation they are in?
- Make a list on the chalkboard of the similar ways in which clothing is used across cultures (ie. to indicate economic status, social role, occupation, and so on).
- Select a few slides which contrast greatly and ask the students to consider how each of the design elements ie., color, line, shape, pattern, and texture, are used in the item.

Suggested questions:
How do they contribute to the effect of the clothing?
What adjectives might you use to describe the effect?
- Ask each student to think up an imaginary human being. They should define the person's personality, their social status and role, and the situation they are in. Have the students design clothing which they feel is appropriate for that individual. This might be accompanied by a written explanation of the drawn work.

Conclusion:

The work could be displayed and discussed in terms of its success in communicating the intended ideas and how the design of the clothing helped to convey the ideas.
ACTIVITY IV: Clothing of India

Introduction:

People in India wear many different types of clothing, depending on the area they live in and their religion. Most Indian clothing is loose and airy, however, as this makes it comfortable to wear in a hot climate.

The majority of clothing is made from cotton, which is grown in India, although wealthy people may wear clothes made of silk. Silk is thought to be more pure than other fabrics; a Hindu must wear silk when taking part in religious activities. In recent years, clothing made out of artificial fibres such as nylon has begun to replace the natural fibre to some degree. Fabrics may be woven by hand or by machine.

While western clothing is becoming increasingly popular, especially among the men, many traditional forms continue to exist.
Women’s clothing:

- Hindu women generally wear the sari. It can be plain and simple or richly embroidered with silk or gold threads, depending on the wearer’s economic circumstances and the situation. Some saris are printed with brightly-colored patterns. All colors are used except black which is rarely worn due to the belief that it is a color of ill omen. Brides usually wear red saris, while widows wear white as a symbol of mourning.

Changes in fashion are also indicated by color, pattern, border prints, and special decorations such as bows. The cloth for the sari is usually 1 meter wide and between 4 and 6 meters long. A “choli”, or a small, tight-fitting blouse, is usually worn with the sari.

- Muslim and Sikh women sometimes wear saris, but more often they wear trousers with a long tunic overtop. The slacks are called a “shalwar” and the tunic “kamiz”. A scarf accompanies the ensemble; it is called a “dupatta”. It is sheer fabric and is often worn in a gentle “v” over the shoulders or draped over the head. Sikh women use the scarf as a head-covering when visiting the temple. The fabric chosen for the “shalwar-kamiz” depends on the wealth and social position of the owner.

- Another popular variation is to wear a three-piece outfit consisting of a choli (blouse), dupatta (scarf), and skirt (ghaghara). This is generally worn by women in western India.
Men's clothing:

- Indian men generally wear loose, comfortable trousers similar to western styles with a thin cotton shirt or "kurta". Men from southern regions may wear a "lungi" or a square of colored cloth which is wrapped around the waist. Those from the north may wear a "dhoti", a piece of cloth which is wrapped around the waist and between the legs to make a loose baggy garment.

- Formal or ceremonial clothes may consist of an "achkan" or "sherwani", a long coat reaching to the knees, with a white cotton pyjama-like garment.

- In the cities, most upper class men wear western-type clothing.

- Turbans (pagri) are also worn in many parts of India. The turban generally consists of a long strip of cloth which is wound around the head in different ways. It serves to protect the head from the sun, to catch perspiration, and may indicate regional origin or caste.
For Sikh men it is a religious duty to wear the turban. It is traditionally believed that hair should not be cut as it is a gift of God. In order to keep "Kesha" (uncut hair) neat and clean, it is necessary to wear a turban, usually made of cotton. The color of the turban also has different meanings:

- Deep blue is worn to remind the wearer that a Sikh's mind should be as broad as the sky is blue; no thoughts of prejudice should be entertained.
- White is a saintly color and represents spiritual knowledge. It is also the color of peace and is worn by members of the community who have truly devoted their lives to God.
- Black is worn to indicate that the wearer is open to Spiritual knowledge and the lessons of life. It may also signify unhappiness and protest against injustice.

Other colors may be worn for fashion purposes, i.e., to compliment the other colors worn (Bentley, 1986).
Purpose:

To help students recognize both cross-cultural similarities and differences in practices and values as reflected in clothing.

Materials:

- "Clothing of India" slides; these should be supplemented by slides of India in the "Clothing as Symbol" section.
- pencils and paper
- clothing items from India (if possible)

Procedure:

- Show the "Clothing of India" slides. Involve the students in a discussion of what can be learned from the clothing worn by the individuals.
  
  Suggested questions:
  - Who might wear this clothing?
  - How do you think a person might feel wearing this clothing?
  - What does the clothing tell you about the person? Their values? The culture? The environment?
  - What might the color mean? The symbols?
  - How are design elements used? What effect do they have?
  - Why is some clothing more western?

- Go over the clothing information with the students. Have them try and think of how certain colors, fabrics and designs are used in the mainstream Canadian culture to reflect special days, economic and social status, and so on.

- If possible, this could be supplemented by and examination of actual clothing items of Indian origin. A guest speaker would be ideal.
Pairs of students might then go on a fact-finding mission about a certain aspect of the country of India and its people. These might include the following:

- government
- international relations
- physical environment
- role of women
- role of children
- religion
- city and village life
- festivals

After completing their investigation, students could report their findings to the rest of the class. Major points of interest could be listed on the chalkboard or a large sheet of paper.

Conclusion:

Involvete the students in a discussion of how the information might be reflected in the way people dress. Have them consider similar ways in which the clothing of Canadians is influenced by the social and physical environment.
ACTIVITY V: The Designing of a Culture

Purpose:
To help students recognize art as a carrier of culture.

Materials:
- large sheets of cardboard; these may be obtained from shipping companies - boxes used for mattresses would be ideal
- paper and colored pencils
- paint, large felt markers, etc.
- large sheets of white and colored paper

Procedure:
Day 1
- Review the concepts students have learned in previous lessons, i.e., the concept of symbolism and how symbols are achieved, the concept of clothing as symbol, etc.
- Divide the class into two or four groups.
- Ask each of the groups to make up an imaginary cultural group. Questions which they might consider might include:
  What is the physical environment like? (climate, landscape)
  When does the cultural exist? (consider the level of technology)
  What do the people do?
  What are their beliefs and values?
  All relevant information should be written down, but kept secret from the other group(s).
After deciding on the parameters of the culture, the students can choose a member of that culture whose clothing they wish to represent. Here they should consider personality, social role and status, situation, and how the design and color of the clothing can create the effect they wish to achieve. The group may wish to further define the circumstances by choosing a theme, i.e., a wedding, a festival, and so on. Students can work in pairs so they may discuss their ideas and finish their task more quickly.

- Have the students make up sketches of their person.

Days 2 and 3

- Have students construct a life-size form from the cardboard; this can easily be done by having one student in each pair lie down on the cardboard and the other tracing around him or her. When cutting out the form it is important that a base of at least six inches is left at the bottom on which the figure "stands". The figures can then be made to stand up by fitting another strip of cardboard into the middle of the base at a 90 angle.
- If the cardboard is quite thin it may be reinforced by glueing another strip onto the form's "back". Students may also wish to pose their individuals differently.
- Following their initial designs, the students can now proceed to "dress" the figures with clothing constructed from paper and other available resources such as scraps of material. Rather than glueing these on, they might simply be tacked on with small staples or scotch tape.
Conclusion:

Have the students display their own work; they might choose to create different environments or situations with their figures.

Discuss the success of the different groups in achieving the effect which they desired.
ACTIVITY VI: Culture Contact and Culture Change

Introduction

"Acculturation" occurs when individuals or groups of individuals come into contact with people from another culture or subculture. In the present day, such contact is becoming more frequent due to advances in communication and transportation. Adoption and adaptation begin to take place with the blending together of cultural elements.

Cultural patterns tend to be adopted in a certain way:

- Technical patterns are usually the first to be adopted, especially if they are perceived to be more "advanced" than those in common use.
- Moral patterns are usually among the last to be adopted since they are more closely linked to important mentifacts such as religious values.
- Aesthetic and ritualistic patterns may also be blended with some reluctance. Traditional costumes are often retained for special occasions.

Variables which an individual might consider before adopting another clothing style might include:
- The relative advantage of the new style over existing styles.
- Comparability, or how similar and congruent the new style is to one's beliefs and value system, and individual and cultural needs.
- The complexity of the new product, or how difficult it is to understand or use.
- The "trialability" of the clothing, whether or not it can be tried on a small-scale basis (Kaiser, 1985).

The length of time an individual has spent with a different group may also influence their willingness to change.
Almost all Indo-Canadian men have adopted western dress. It is only occasionally that they may wear a looser shirt such as those worn in India in the home environment. The turban is still worn by many Sikhs, however. This may be due to the long tradition of the turban being worn as a symbol of religious convictions.

Many women have also adopted western dress as well. This is especially true of third and fourth generation Indo-Canadians. Older women generally have accepted elements of western dress which help them retain a high degree of modesty, however.

The sari is rarely worn except on special occasions. The pant-suit or shalwar-kamiz is somewhat more popular as it is easier to wear, however among the younger generations its use is often restricted to special situations such as temple visits or weddings.
- Decide on a "host" culture and an "immigrant" culture.
- Have students with figures having fairly similar characteristics pair up "across cultures".
- Have the students design variations on the figures' clothing which might occur if the two cultures came in contact. This might be accompanied by a written explanation of the changes which they make.

Conclusion:

Have the students decide on how to display their work. This might be followed with a discussion of how the design elements were used to convey the influence of new cultural contacts.
REFERENCES


BIBLIOGRAPHY


VISUALS

Visuals in the text were derived from the following sources:


XII. APPENDIX FIVE

Visuals
Figure 1. Royal Canadian Mounted Police in Dress Uniform

Figure 2. Indian Officer in Dress Uniform
Figure 3. Queen Elizabeth II and Prince Philip
Figure 4. Young Indian Prince
Figure 5. Indian Cricket Team

Figure 6. Hockey Players
Figure 1., Figure 6.


Figure 5.