STRATEGIES FOR CULTURALLY-BASED ART EDUCATION:
A QUALITATIVE METHODOLOGY

by

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We accept this thesis as conforming
to the required standard

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Abstract

In this thesis the proposal is made that a reconceptualization of art in education is needed to expand the framework of the discipline beyond the somewhat insular parameters of conventional production-oriented approaches. An expanded paradigm as proposed in this thesis would encompass the skills and constructs that would allow students to investigate fundamental relationships between art and life existing in any cultural setting.

The review of literature provided contributes to the theoretical foundation for this view of art education by including the following: (a) a summary of anthropological and sociological approaches which help to identify possible research avenues for the study of art in culture; (b) an overview of issues related to the present state of multiculturalism and education; (c) an examination of selected basic orientations and directions in curriculum development, with particular emphasis on qualitative approaches; (d) an examination of some of the major world-views which exist as perceptual variations among peoples, and which are reflected in their arts; and (e) a summary of the major developments which have provided the foundations for current culture-based work in art education, and which have helped to identify potentialities for the future.

Based on this theoretical framework, a methodological model is presented to elucidate one possible qualitative
approach to the study of art in cultural context. Each component of the methodology is described in detail, and each includes detailed summary charts. This is followed by a sample study illustrating one possible application of the use of the methodology. Finally, future needs are identified and recommendations are put forward to illustrate the potential of this type of methodology within the educational field as a whole.

Fundamentally the methodology presented here provides a praxiological approach to the study of art, requiring that students learn to become responsible for their own actions by consciously investigating the inherent meanings of these actions on an on-going basis. The students are asked to become curriculum developers, cultural anthropologists, connoisseurs, critics, and craftsmen.

In addition to encompassing essentially a hermeneutic-social adaptation orientation, this methodology also focuses on personal relevance by providing opportunities for the student to consider his/her personal role and "being" as an individual living in a cultural world. In essence it provides a means through which heuristic learning may be facilitated through dialectic interaction focusing on cultural themes. This interaction is carried out within four stages: investigation, criticism, production, and evaluation.

The major aims for the program are identified as including: (a) learning to understand the functions and meaning of art in culture; (b) learning to appreciate the role of the
artist/craftsman in cultural context; and (c) developing cultural competencies, i.e., sensibilities which would enable individuals to become responsible and responsive world citizens, capable of intelligent and creative cross-cultural identifications and interaction. It is posited that the study of art within this context can provide unique insights into cultural values and world-views, leading towards heightened cultural and artistic consciousness.
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M.A.
Chapter 1

INTRODUCTION

Introduction to the Problem

Human beings, particularly those living in many urban centres of the Western world, are becoming increasingly aware of the fact that we share a common earth. The media provides daily reminders of this reality, along with its implications, often intensifying anxieties and frequently instigating an undercurrent of hysteria which only serves to deepen the chasms of misunderstanding among peoples.

In response to this growing consciousness, movements within American and Canadian education systems over the past two decades have tried to provide amelioration in the form of specialized programs. Among these have been programs for the culturally different, programs about cultural differences, programs fostering bilingual education, and ethnic studies. Regardless of the focus, all of these programs come under the rubric of multicultural education.

Some initial questions which will help to provide a focus for the underpinnings of this thesis are as follows: What progress has been made in the field of multicultural education? Have advances been made in terms of providing a viable education for a multi-cultural society? Where does art education fit? Perhaps even more fundamental is
the question of meaning involved in the concept of multiculturalism itself. Gibson (1976a) suggests the following:

Insofar as all individuals find they must attribute different expectations to different sets of people, they live in a multi-cultural world. To the degree that individuals acquire the competencies needed to interact effectively with sets of people whose cultures differ, they themselves become multi-cultural. (pp. 2-4)

A brief perusal of any bibliography focusing on multiculturalism and education will reveal the major subjects and issues that have received attention in recent years. Those works listed by Mallea and Shea (1979), for example, focus on such themes as plural societies, minorities and education, language, race, and attitudes. A scrutiny of this literature also reveals the paucity of material dealing with the role of art education as it relates to multicultural concerns, on either a theoretical or practical level.

For over twenty years, UNESCO has been calling for "a broadening of the horizons of education" (Fradier, 1959, p. 42) to include the incorporation of elements that would increase cultural understanding. The interpretation of such a broad goal can be seen in a variety of forms. One community-based venture—found on the Hobbema Reserves, south of Edmonton—is reported by Aoki (1978b) as having a basic creed which centres on the enhancement of "the humaneness of all human beings" (p. 93), incorporating a respect
for the uniqueness of both individual students and ethnic groups. Such an approach would seem, in many ways, to exemplify the approach advocated by Gibson (1976b). Her overview of the shortcomings of multicultural programs led to her proposal that the most viable approach to multicultural education would be through the concept of multicultural education as normal human experience. In his 1978 INSEA address, Smith (Note 1) commented on the fact that this approach would mean "making students competent to function in a number of cultures". Given the pluralistic nature of our ever-shrinking world, such a goal would not seem unreasonable. In fact, it would seem almost essential, as a prerequisite for viable world citizenship for both present and future generations.

With McFee (1966), Feldman was among the first art educators to recognize some of the shortcomings of art education in terms of cultural factors. In his book *Becoming Human Through Art* (1970) he notes, first, how the anthropologist's view of "primitive art" correlates with "civilized art". In both cases, art attends to the following:

It serves as a cohesive force in culture, recording experience, communicating information, perpetuating traditions, displaying wealth, entertaining the community, invoking gods and departed spirits, protecting individuals against illness and catastrophe, promoting fertility, averting death in childbirth, building courage in war, renewing the life of the departed,
facilitating passage from one human condition to another. (p. 13)

He then makes the following comment with reference to art education:

Art education is only beginning to feel the consequences of the revaluation of art from the standpoint of a definition derived from primitive art. In many places, art is still taught as if it were an adornment of gracious living rather than an essential expression of the human spirit. From the viewpoint of primitive art, we are afflicted in our culture by a separation of art from life. By isolating art in museums and isolating its study in our school programs, we have accomplished what the primitive tribesman might consider the murder of art. The irony of our predicament is that when we recognize the separation of art and life in our culture, we try to reinstate art by artificial means. That is, we encourage the creation of artistic products by children and adults who feel no vital need to make them. Yet anthropology clearly demonstrates that in those cultures where art is integral or continuous with living, it is created because of genuine personal and social urgencies. (pp. 13-14)

These comments reflect the essence of the problem in terms of the present state of art education. The conception that art can be separated from life and enshrined in its own universe is one which could use some rigorous re-thinking.
As the National Art Education Association (NAEA) points out: "The visual arts contain a record of the achievement of mankind, since the values and beliefs of a people are uniquely manifested in the art forms they produce" (Essentials, 1979). The multicultural nature of today's society presents an imminent challenge for art educators. Before reviewing some of the dimensions of this challenge, I will outline an initial delimitation for this study.

**Initial Delimitation and Related Elements**

A review of research and current programs shows that in many ways developments in both American and Canadian art education follow similar trends. As an exemplary field within which the multicultural nature of society reveals itself, the city of Vancouver provides a valid conceptual base for considering the impact of multicultural education programs. This city, as representative of the Canadian scene, will be considered as a theoretical case study within which the methodology provided within this thesis might be used.

The insights contributing toward the identification of the problem to be addressed within this thesis have been gained from a number of areas. Of major importance is the demographic data published by governmental and local agencies. Statistics tabulating population by mother tongue indicate a very wide range of ethnic diversity within Canada (Census of Canada, 1976). More localized data, such
as that tabulated by the Vancouver School Board (Ellis, 1977), reveal that many schools draw a significant percentage of their population from families where English is the second language (see Appendix A for a summary of the enrolment).

Conferences such as the one sponsored by the B.C. provincial government in April, 1979, indicate the recognition being given to the cultural heritage of the population. In terms of education, the Canadian Association for Curriculum Studies (CACS) has been instrumental in initiating some discussions and proposals connected with curriculum development in Social Studies. As an expansion of this area, a field of study called "ethnic studies" has been introduced, the purpose of which is to study ethnic groups (people who share a common heritage and ancestry), "the ethnic experience, and the impact of ethnicity on Canadian society and culture" (Wood, 1978, p. 2). Identified as a component within this field, art education will be examined within this thesis in terms of its potential for addressing the ethnic theme. However, the scope of the conceptualization will, at the same time, extend well beyond the "ethnic" viewpoint. The aspects of "cultural competency" proposed by Gibson (1976b) and Smith (Note 1) will be considered as a fundamental goal for art education.

One of the major features within this thesis is the methodological framework through which this competency goal might be addressed. Six major constructs provide theoretical foundation for this model. These are: anthropology,
sociology, the field of multiculturalism and education, art education, curriculum, and multi-perspective philosophies gleaned from cultural world views. The review of literature in Chapter 2 outlines those elements of these six interrelated strands which are significant to the methodology being presented.

Potential and Needs

Both Gibson (1976b) and Smith (Note 1) express concern about the direction of multicultural education, feeling that its many facets create confusion concerning major goals and inter-relationships. Smith submits that the value and unifying thread lies in the fact that cultural studies make us "aware of the many different ways humans have devised for meeting needs and securing human values we all either share or can understand". Before the problem and design of this study are presented, some of these significant needs and values related to the study of culturally-based arts in education will be identified.

Echoing the thought expressed in the opening paragraph of this introduction, Grigsby (1977) observes that "tensions between people of different cultures, life styles, value systems, aspirations, and expressions have increased in recent years, and on occasion, have exploded violently" (pp. 23-24). He then emphasizes that a curriculum that could generate respect for the people who create the arts "can be a beginning to a sensitive understanding of Peoples" (p. 24).
But what, specifically, can the arts uniquely provide? Some prominent art educators provide initial insights. McFee (1974) points out that if our basic assumptions about art lead us to consider art as a phenomenon of human behaviour which is related in some degree to all of society, we can "recognize art as one of the major communication systems of social interaction and of society in transition" (p. 80). Chalmers (1974) adds that an understanding of the functions of art as it "transmits the cultural heritage, maintains certain cultural values, and indirectly effects cultural change and improvement" (p. 21) will provide the individual with a unique understanding of the world, one which is impossible to obtain through any other means. He suggests that it is more important to place the emphasis on the why of art, rather than on the what, where, when, and how.

McFee and Degge (1977) emphasize that art provides insight into qualities, values, and beliefs. Concepts of reality are objectified in drawings, paintings, and carvings; are reflected in ceremonies, rituals, and festivals; and can be identified through music, literature, drama, and myths. Clothing, architecture, and the design of utilitarian objects are all influenced by cultural values and beliefs. By addressing such phenomena through artistic inquiry in education children can become acquainted with new perspectives of the world, and can be helped to experience "more subtle forms of feeling and more precise images of the human spirit
than they are likely to discover on their own" (Chapman, 1978, p. 5).

In presenting an anthropological approach for the study of art, Anderson (1979) suggests that "if we learn enough about the ways of other people we might begin to see our own society in a new light" (p. 200). Art can provide a fundamental avenue for opening up these perspectives. It offers a limitless field for both objective and humanistic investigation of those qualities of mankind, with all its cultural variations, which are uniquely expressed through the arts. Eisner (1972) states that "art . . . breeds affiliation through its power to move the emotions and to generate cohesiveness . . . It discloses the ineffable and enlarges our consciousness" (p. 16). Since world cohesiveness and understanding are so greatly needed in this present age, art education must be re-examined in terms of its inherent potential for addressing this need.

The great promise of cultural insight available through the study of art has been overlooked by large numbers of art educators. The major need for this type of study has already been elucidated. However, specific needs within art education have been identified by McFee (1974) as including the following:

- the need for research in the field of art, to identify the functions of art in life. This, she suggests, should include a study of the values, attitudes, and meanings associated with art forms.
- the need to re-examine what we are teaching about art. McFee wonders if we are helping children to understand their own culture while at the same time helping them to appreciate all the visual arts.
- the need to improve skills of art criticism.
- the need to examine cultures other than our own to gain new perspectives.

Also of prime importance is the need to provide students with the skills required for research, observation, and intelligent examination of cultural phenomena.

Dimensions and Issues

The dimensions of the task relating to a culturally-based structuring of art education encompass a number of issues. One aspect pertains to the enlargement of basic concepts of both art and culture. Hall (1976) graphically states that "the mental maps . . . we carry with us, based as they are on our own cultural experience, are little better than those Columbus had when he sailed west . . . [and beheld] India in 1492" (pp. 45-46). This lack of awareness can apply to one's own culture as well as to the culture of "others". Innate assumptions about one's own system can, according to Hall, only be re-evaluated by interacting with those who do not share that system.

Contemporary concepts of art could also be examined. Feldman (1970) notes that the idea of contemporary art as "a commodity with a market value . . . . inevitably affects
the way we perceive art objects and the activity of artists" (p. 17). This conception provides the governing incentive behind many of the art programs found in today's schools, as borne out by "product-orientation" of so many programs. As such, this framework is very restrictive and does little to bolster the values of art beyond its market value.

The value issue is also identified by Macdonald (1977b) as he discusses curriculum. He points out that "all curriculum talk and work is value based" (p. 21). Although he feels that not all curriculum workers take the time to clarify the values that underline their programs, the value base has important implications for the type of program offered. He feels that two fundamental value questions inform and form the human condition. These are: "(a) what is the meaning of human life?, and (b) how shall we live together?" (p. 20). A further explication of these questions and the role that art education can play in addressing these issues is provided in Chapter 2.

Huebner (1975a) discusses both ethical and esthetic valuing within educational activities. He makes the following comment:

Esthetic valuing . . . is often completely ignored, perhaps because the educator is not sufficiently concerned with or knowledgeable about esthetic values or perhaps because esthetic activities are not highly prized today in society. (p. 226)

Dimensions of esthetic valuing are identified as including:
(a) the relationship of the esthetic object with the world of use, (b) the unity, wholeness, and harmony found within the object, and (c) the reflection of meanings and truth to be found in the object.

Ethical values relate to human encounters. Huebner emphasizes that "the encounter is. In it is the essence of life. In it life is revealed and lived." (p. 227)

Huebner feels that esthetic and ethical value systems would provide necessary extensions and enrichment if combined with the technological, political, and scientific value systems which comprise the primary focal points of much of today's classroom activity. Macdonald (1975b) makes a case for education as "a moral enterprise rather than simply a set of technical problems" (p. 4). He notes the increasing concern for quality that is becoming evident in educational theory. These ideas are expressly seen in Elliot Eisner's recent writings as he remarks on the state of research. He comments as follows:

The idea that there are multiple ways in which things are known - that there is a variety of expressive modalities through which what is known can be disclosed - simply has been absent from the conversations that animate the educational research community. (1979, p. 198)

Eisner further remarks on Ernest Cassirer's point in *An Essay on Man* that "a scientific perspective without an artistic one leads to monocular vision; both are necessary to have depth
perception" (p. 198). This expanded paradigm will be referred to in subsequent sections of this thesis.

Statement of the Problem

The elements which have been introduced in the first section of this thesis have briefly focused on aspects relating to an essential need—the need for art education to more fully expand its potential as a viable and important educational endeavor, particularly in terms of its inherent promise as a means for providing new insights into art, culture, and life.

One of the major factors intrinsic to the problem centers around the shortcomings of current art education. Wilson (1974) describes the game-like, conventional, and rule-governed approach to school art which results in art products "with the proper expected look" (p. 6). This "expected look" generally has "little or no counterpart either in the personal spontaneous expression of children or in the culture outside of the school" (Efland, 1976, p. 38).

Even within these descriptions it is apparent that the production of art, albeit "school art", is another characteristic of current art programs. As Eisner (1972) has emphasized, the historical and cultural aspects of art have been virtually neglected in schools (p. 26). Little or no attention has been given to the social values or cultural patterns so intricately woven into the foundations of society and so closely tied to cultural change. At the same time the deve-
lopment of critical skills ["the ability to see visual form . . . on a plane of aesthetic meaning" (Eisner, 1972, p. 26)] has been neglected. Very little time has been given to discussions which would help to foster this ability. It is due to such characteristic features as those indicated above that art education has found itself on the periphery of general education.

Specific needs have already been mentioned. However, among the avenues available for initiating improvement in art education, McFee (1974) suggests the following:

1. Helping students see the functions of art in culture as it transmits values and attitudes, and identifies cultural meanings.

2. Helping students respect and understand cultural pluralism in our society by becoming aware of the functions of art in our many subcultures. (p. 95)

Further avenues are offered by Chapman (1978) when she states that "approaches to study should reflect not only different concepts of art within Western culture but also cross-cultural concepts drawn from anthropology" (p. 123).

If art forms can be viewed as cultural artifact, as physical evidence about the culture, much can be learned about those cultures which produced them. This would necessitate increased attention being given to both observation and discussion within the art curriculum, involving the collection and interpretation of artifacts that have symbolic and/or aesthetic value in selected cultures.
To date, most of the recommendations provided by art educators with regard to the cultural theme have been in the form of theoretical guidelines. However, very few concrete suggestions or models have been evolved that can provide the connecting links between theory and implementation. Gay (1977) notes "the absence of the use of systematic approaches or design strategies in most of the multicultural or ethnic studies programs that have been produced so far" (p. 94), and Gibson (1976b) states that "the question for educators is how best to create learning environments which promote rather than inhibit the acquisition of multicultural competencies" (p. 17).

In light of the shortcomings of the current approach to art education, and the needs and values which have been identified in this introduction, the task becomes clear. A methodology must be developed which will emphasize a cultural foundation for art education, and provide viable avenues for helping children to develop cross-cultural understandings through art. Therefore, the essential problem is addressed in the following questions:

Given the multicultural nature of society and the lack of adequate art education models incorporating strategies which focus on the relationship of art to life, how can the framework of art education be changed and expanded to encompass the fundamental conceptions and provide the essential skills for students to become informed world citizens? In this pursuit, can a metho-
dology be developed which would emphasize qualitative ways of knowing, based on the unique potential for learning that only art education can provide?

The purpose derived from this problem is to develop a methodology for teaching-learning strategies that would allow the elementary school art curriculum to move toward total integration of both critical and productive aspects, with a fundamentally cultural foundation. The intent of this methodology is to emphasize qualitative modes of learning through naturalistic inquiry. It is hoped that this type of inquiry would lead toward the enrichment of the students' understanding of the significance of art within society.

**Importance of the Study**

Although the fundamental importance of the study may be deduced from the arguments put forward in the previous sections of this thesis, a brief summary and extension of these ideas follows:

1. The study is designed to provide a methodology which would be suitable for use within an elementary classroom by both generalists and specialists. The methodology presented in Chapter 3 provides for both continuity and sequence in learnings.

2. The methodology is based upon philosophical underpinnings designed to expand the students' understanding of the significance of art in the cultural context. At the same time it is designed to promote intercultural under-
3. Flexibility and adaptability to interdisciplinary studies is an implicit feature of the methodology. These are also fundamental characteristics of the time framework for the methodology, which can be adapted to both short and extensive periods of study.

4. Considerations for teacher-growth are as implicit to the methodology as student-growth. Joint decision-making, investigative, and evaluative procedures are included to provide conditions for new insights to be gained by both students and teachers on an on-going basis.

5. The methodology is designed to:

- provide an avenue for the development of pride for children's own cultural heritage, while at the same time providing a viable art education for a multicultural society.

- place major emphasis on the why of art--through comparative investigations that focus on both micro and macro themes. In this manner, art education can help students to uncover the underlying structures of societies and help them to draw connections between art and life.

6. The study is designed to help students come to terms with the ontological questions: (a) where have I come from?, (b) who am I?, and (c) where can I go? By having this conceptual base, the program can provide motivation for personal growth (see Footnote 1).

7. The methodology is designed to:

- expand the meaning and significance of the
"production" component of the program by enabling students to consider the underlying meanings and purposes related to production.

- provide a framework for equipping students with "rudimentary instruments and skills for reading the codes and signals of other societies" (Smith, Note 1). Among these would be both critical and perceptual skills.

- allow for the use of hermeneutics, semiotic inquiry, and the study of meaning. The use and refinement of interpretive skills would provide the student with an essential tool that could be applied to other world-oriented interactions.

8. The methodology is designed to encourage the opportunity to see the interrelationship of things. It provides the means for drawing "attention to the interrelatedness of elements within a whole" and provides the students with a way "to make sense of the world" (Eisner, 1972, p. 281). By encouraging this process the art education program could help to "develop the sensibility necessary for human concern" (p. 281).

9. The methodology provides an avenue for the development of multicultural competencies which should include the essential knowledge and skills needed for effective functioning within the complex societies of the present and future world. At the same time, this type of program provides for the incorporation of concepts related to an ethical rationality designed to increase the students' "response-ability"
in the world (Huebner, 1975a, pp. 229-231).

10. The procedures within the methodology are designed to provide a framework which could be used even beyond classroom applications—to provide the students, as children and eventually as adults, with the means to continue both their artistic and cultural learnings throughout the rest of their lives. In essence, this might fall within what Eisner (1972) calls "boundary pushing", the ability to attain the possible by "extending or redefining the limits of common objectives" (p. 217).

11. The emphasis is placed on qualitative inquiry since these forms of inquiry "have the potential to help individuals secure a feel for the reality they are trying to understand. To be able to put yourself in the place of another is crucial for understanding how others feel" (Eisner, 1978, p. 202). Implicit in this type of inquiry is Bernstein's (1971) notion of unfreezing the structuring of knowing and changing the boundaries of consciousness. (p. 67)

Broudy (1979) comments that "in a world where images displace reality, it becomes of paramount importance to know which is which. In a world of choice and action, it becomes important to seek the truth" (p. 350). The methodology provided within this thesis is intended to help both students and teachers in that search. In Broudy's words: "The important matter for the cause of arts education is whether or not the school can help students become sensitive and selective in their transaction with imagery both in its relation to the world of fact and to the human reality" (p. 340).
Identified in Chapter 2 are some of the many realities of this world. It is hoped that the procedures presented within this thesis will help to increase awareness of these realities and of their implications or influences.

Assumptions and Delimitations

The nature of the assumptions and delimitations integral to this thesis centre on two major areas: those which relate to the school setting and those which relate to the nature of art.

In terms of the school setting, the following assumptions are made:

1. The traditional "school art style", as assessed by Efland (1976) and as characterized by Eisner (1972, p. 23-27), is, indeed, as overt and manifest as has been suggested, and is still as current as when initially analysed.

2. Given the characteristics of the traditional "school art style", with its emphasis on production and its neglect of the cultural/historical and critical aspects of art, it might be assumed that one of its major goals has been, and still is, to instill in students the aspiration to continue production in the future, either as a full time pursuit or as a leisure activity. The emphasis on "originality" and personal significance is very strong. Feldman (1970) submits the following observation:

Art curricula are substantially confined to the study and practice of the "fine" arts (architecture excluded)
and the crafts. Even where the so-called useful arts, or crafts, are practiced, emphasis is frequently on the aristocratic virtue of unique possession ... art objects are still created and examined as if they were avatars of status for their possessors ... The private and personal values of art are stressed out of proportion to their healthy relevance to the social dimensions of ... life. (p. 21)

The assumption underlying this thesis is that by placing the emphasis on cultural and critical learnings, with production being interrelated, the students will have the opportunity to develop skills which will be inherently far more viable in terms of developing critical consciousness than an emphasis on production skills alone. This change would be particularly significant for those students who tend to feel intimidated by the demands placed upon them by the production emphasis, and whose subsequent feelings of inadequacy result from both conscious and subconscious comparisons of production results.

3. Very few teachers, either generalists or art specialists, are fully aware of the limitations of the "school art style". However, it is assumed that many teachers, especially those working in Canada's major urban centres, would have some awareness of the multicultural nature of society and the implications of this reality in terms of educational requirements. It is therefore assumed that some of them would be willing to consider implementing a methodo-
logy which would help to increase cultural/artistic awareness for both students and teachers.

In terms of the nature of art, and the method by which it can be studied in art education programs, the following assumptions are made:

1. Despite its different forms art serves essentially the same functions within all cultures. The validity of this assertion is confirmed elsewhere by two major investigations conducted by this researcher (see Andrews, Notes 2 & 3). Both the commonalities of function and the variations of form among the visual arts would provide enough points of departure to facilitate either a broad-based approach (breadth) or a more intensive approach (depth) to the study of a particular subject or theme.

2. Not all ethnic groups display an equal dominance of visual arts. Other art forms such as music or dance may take precedence within certain cultural groups. This would have some bearing on the approach used for particular studies.

3. Art provides a major avenue for maintaining, transmitting, and changing the culture, and is therefore a viable and important focal point for educational pursuits.

4. The scope of possibilities open for study within the art curriculum should include the popular, vernacular, folk, and environmental arts, including architecture, rather than just the "élite" or "classical/formal" forms of art. This inclusive scope makes available for study subjects that will reflect as many aspects as possible of the cultures that
produce them—so that the study of the "why" of art will more deeply reflect the values and motives inherent within those cultural frameworks.

5. The most important focus for the program should relate to insights that only art can provide. The art program should not be used primarily to achieve other ends, although other goals, such as increasing pride in one's heritage, would hopefully be achieved concurrently with the artistic goals.

Apart from the delimitations which are apparent from the framework set by the assumptions, and the initial delimitation identified in the first section, the following are also integral to the structure of this study:

1. It has been suggested that, along with actual artifacts, many sorts of information should be considered in the study of art: "the psychological, cognitive, and methodological, as well as those concerned with the creativity of the artist and the total process of art in a given culture" (Chalmers, 1978, p. 24). This study does not presume to attend to all of those aspects, but instead focuses primarily on methodologies provided by sociologists and anthropologists as they apply these processes to the study of the artifact. In Chapter 4 recommendations are offered regarding the range of related factors requiring further research and development.

2. The processes and concepts involved within the design of this study are set up primarily with the elementary school
classroom in mind. However, the procedures could easily be applied to an art curriculum at the secondary school level as well. Although the associations underpinning the elementary school emphasis stem from the nature and needs of the B.C. locale, the methodology is designed so that it has the potential for much wider usage.

One final assumption should be noted. Hall (1976) comments that one cannot assume "that an outsider can, within a matter of months or even years, adequately understand, explain, or describe a foreign culture; and that he can transcend his own culture" (p. 221). In other words attaining "cultural competency" is not a quick and easy task. It requires diligent and consistent effort. For this reason, a focus for continuous learning over a spiral curriculum format is provided in Chapter 3. At the same time, such learning requires that close scrutiny be given to one's own culture. As Hall points out:

One cannot normally transcend one's own culture without first exposing its major hidden axioms and unstated assumptions concerning what life is all about - how it is lived, viewed, analyzed, talked about, described, and changed . . . . The task is far from simple, yet understanding ourselves and the world we have created . . . is perhaps the single most important task facing mankind today. (p. 222)

In this pursuit, art education must begin to reveal its potential for providing unique insights into culture and life.
For the purposes of this study specific definitions will apply. These are listed as follows:

1. **Art** - *Art* as referred to in this thesis is considered to include all those art forms listed in this section. It is also considered in terms of its anthropological and sociological definition.

Hunter and Whitten (1976) suggest that the definition of art "must be broad enough to be used cross-culturally for comparison, but must also take indigenous categories of art and aesthetics into consideration" (p. 20). Of all the definitions reviewed, the following seem to fit the above criteria:

- Art results "when a creative individual gives to cultural values a personal interpretation in matter, movement or sound of such a nature that the forms which result ... comply with standards of beauty valid in his society" (Gerbrands, 1957, p. 139).

- "Art ... is the creation ... of public objects or events which serve as deliberately organized sets of conditions for experience in the qualitative mode" (Mills, 1971, p. 90). D'Azevedo, 1958, presents a very similar definition.

Anderson (1979) only partially agrees with Mills' and d'Azevedo's definitions, and feels that a "working definition" should be adopted that considers art as "that area of
human activity in which virtuosity may be developed to a particularly high level by some individuals" (p. 196).

It should be emphasized that these initial definitions of art reflect the "Western" view that "art" is something that can be isolated and examined. However, this is not an all-encompassing world view. Highwater (Note 4) explains, for example, the view of art traditionally held by Native Americans: "Art is the central core of the Native American experience. For the Native American, everything is art. Life is art; death is art; and everything that we create is some sort of art form".

Other world-views are examined in Chapter 2. Within this thesis all of these perspectives are considered under the conception of "art".

2. **Art forms** - Because of their implicit relationship to this study the following classifications are worthy of notation:

   (a) *Fine arts (or formal, major, or "elite" arts)*

   - An intellectual expression (eg. as in painting or sculpture) related more to the emotions than to utilitarian purposes. This type of art is rich in formal values and formal meanings. Jenkins (1958) explains the essence of this type of art as follows:

     In formal art . . . . the artist composes a work that conveys its content largely by the structuring of sensuous-emotional materials and with a minimum of reliance on either arbitrary or traditional symbols,
thus making it relatively independent of explicit references to our accumulated experience. (p. 285)

(b) Applied arts (or crafts)
    - Art forms usually having utilitarian value.

(c) Folk arts
    - Art forms expressive of the common people, often self-taught. These are handcrafts created for utilitarian, symbolic, or decorative purposes. Folk arts have roots in local or ethnic traditions and they usually display great vitality.

(d) Environmental art
    - Focuses to a large extent on architecture and the built environment. It reflects cultural influences as well as the attitudes and activities of the immediate surroundings.

(e) Popular art
    - Typified by forms that are mass produced for large audiences. Such forms include comic books, posters, and movies.

(f) Vernacular arts
    - A broad term used to describe the wide variety of visual forms in society "used to shape values, to influence aspirations, and in general to motivate people to do or not do certain things" (Eisner, 1979, p. 89). As Eisner explains: "the design of shopping centers, the forms of the displays that are created, the kinds of images that are shown in the mass media . . . [these] are the "hidden
persuaders" in our culture" (p. 89).

(g) **Tourist arts**
- Arts created with a profit motive, to satisfy tourist demands. These arts "may bear little relation to the traditional arts of the creator culture" (Graburn, 1976, p. 6).

3. **Aspects of artistic learning** - The following three aspects comprise what is considered in this thesis to be the interrelated components of art education. Therefore, when "art education" is mentioned, it will refer to these three elements in combination.

(a) **Cultural**
- The aspect of the perception of works of art which draws upon a comprehension of the relationship between art and life. These works are produced by human beings who live in cultures, and "these cultures have available to them samples of previous artists' efforts" (Eisner, 1972, p. 111). In this regard, both historical and contemporary art forms can receive attention.

(b) **Critical**
- That realm which develops "the abilities which enable the child to enjoy and experience . . . works of art" (Eisner, 1972, p. 106). The critical realm focuses on talk about art and uses skills associated with hermeneutics, the art of interpretation.

(c) **Productive**
- Those aspects of artistic learning which
deal with how one learns to draw, paint, sculpt, etc. This includes the learning and refining of skills needed to produce art forms.

4. **Anthropological/sociological terms**

   (a) *Anthropology and its subdivisions*

   - As a comprehensive study of man, anthropology would be difficult to deal with if it was not broken down into more manageable components. Of interest to this study are the socio-cultural aspects which contain two major constituents: ethnography and ethnology. Winick (1956) states that *ethnography* is "primarily a descriptive and noninterpretive study" (p. 193). *Ethnology* is "often called cultural anthropology" and is defined by Winick as "the study of culture on a comparative basis" (p. 193). Ethnography, then, essentially provides the fieldwork for ethnology. Both of these processes are used in the model presented in this thesis.

   (b) *Sociology*

   - According to Banks (1975), "sociology is primarily concerned with the process by which people become human" (p. 81). An assumption is that "people acquire human traits and characteristics only by interacting with the human group" (p. 81). A sociological approach to art, therefore would focus on the connections between art and group life. Barnett (1959) suggests that the value of a sociological investigation of art lies in its potential for increasing man's understanding of social communication, social
structure, and cultural change.

(c) *Culture*

- Gordon (1978) provides the following explanations: Culture "refers to the social heritage of man—the ways of acting and the ways of doing things which are passed down from one generation to the next, not by genetic inheritance but by formal and informal methods of teaching and demonstration" (p. 115). A culture is a group of people having a specific concept of reality, components of which include beliefs, behaviour patterns, values, attitudes, symbols, and material objects. Put simply, culture could be described as a pattern of living: "a way of looking at the world" (Highwater, Note 4).

A "culturally-based art curriculum" has as its focus the artistic artifacts and philosophies which relate to man's social heritage. The artifacts cannot be addressed in isolation. They must be related to the values, attitudes, and behaviours that produced them. (Blue, 1978)

5. **Terms relating to "culture"**

(a) *Cultural relativism* refers to the idea that values, behaviour, and all other aspects of the culture must be viewed within the framework of the culture, rather than seen in comparison with values of other cultures.

(b) Frequently occurring at a subconscious level, *ethnocentrism* is the assumption that one's own culture "is superior in every respect . . . to all other cultures" (Haviland, 1978, p. 420).
(c) Closely related to ethnocentrism, but concerned more with perception, is *phenomenal absolutism*. This relates to the fact that the observer "assumes that the world is exactly as he sees it. He accepts the evidence of perception uncritically. He does not recognize that his visual perception is *mediated* by indirect inference systems" (Segall, Campbell & Herskovits, 1966, p. 5).

(d) Geertz (1973) defines a culture's *ethos* as "the tone, character, and quality of their life, its moral and aesthetic style and mood; it is the underlying attitude toward themselves and their world that life reflects" (p. 127). Newman (1970) summarizes this by saying that ethos refers to the emotional aspects of a culture, in contrast to the *eidos* or cognitive framework of the culture. He submits that the arts provide a method of communication which encompasses both the ethos and eidos of the culture.

(e) *Etic* and *emic* are two terms which have become popular in anthropological literature. Jones (1979) provides the following explanation:

The etic approach looks at behavior from the outside for the purpose of comparing cultures. Objective observation is the method of study . . . The emic approach . . . attempts to discover how a system looks from the inside, so ordinarily only one culture is studied at a time and comparison is not a matter of immediate interest. The categories and rules of behavior are derived from the user's point of view. (p. 57)
The methodology provided in this thesis can facilitate either one of these approaches.

6. Multicultural terms

(a) **Enculturation** - a process whereby man "acquires the culture into which he is born" (Segall, Campbell, & Herskovits, 1966, p. 10).

(b) **Differential acculturation** (or biculturation) - "a process whereby members of an ethnic group become aware of customs practiced in the surrounding society but borrow only traits immediately relevant to their interests" (Honigmann, 1976, p. 350).

(c) **Acculturation** - when two different ethnic groups exchange cultural elements and complexes - "Acculturation proceeds in both directions when two societies are in any kind of contact" (Banks, 1975, p. 57).

(d) **Cultural assimilation** - the "near-total absorption of one group into the values and institutional patterns of another, either voluntarily or by force" (Fuse, 1977, p. 12).

(d) **Society** - has been defined as "a group of people occupying a specific locality who are dependent on each other for survival" (Haviland, 1978, p. 4). Culture is shared by members of society through the relationships of social organization. However, societies encompass sub-cultural variations. One aspect of this is shown in the following definition.
(e) Cultural pluralism - "considered to be the existence of more than one form of common traditions, histories, and cultural ties" within a society. "Cultural pluralism encompasses the concepts, habits, skills, arts, instruments and institutions of more than one group of people" (Follo, 1977, p. 326).

In terms of education, a cautionary note is provided by the National Council for the Social Studies (NCSS) Task Force on Ethnic Studies Curriculum Guidelines (1976). They suggest that an educational program that attempts to deal with the cultural contributions of all groups within a society would be encompassing too broad a scope to be effective. Rather, a representative selection of ethnic pluralism should be used as a study base.

(f) Ethnic group - "includes people who share a common heritage, ancestry, and sense of belonging together. These characteristics are reflected in groups such as Greeks, Scots, Amish, Chinese, and Ukrainians" (Wood, 1978, p. 2). An ethnic group within the boundaries of a larger society may be "set off by race, religion, or national origin, or some combination of these categories" (Gordon, 1978, pp. 110-111). An ethnic minority group frequently is defined as being accorded unequal treatment and opportunities (Wood, p. 9).

(g) Ethnicity - refers to "multicultural, multi-ethnic interactive contexts in which attention is focused on an entity -- the ethnic group -- which is marked by some degree
of cultural and social commonality" (Cohen, 1978, p. 386).

(h) Cultural diversity - "the condition of wide diversity and differences within and among ethnic groups. Such factors as social class, occupation, and life styles affect cultural diversity" (King, 1977, p. 15).

(i) Values - "those elements within a culture to which individuals and groups attach a high worth" (Banks, 1975, p. 84).

(j) Multiculturalism - comprising or pertaining to more than one cultural or ethnic group. Multicultural education is "the process whereby a person develops competencies in multiple systems of standards for perceiving, evaluating, believing, and doing" (Gibson, 1976b, p. 16).

7. Curriculum-based terms

(a) Curriculum - Defined broadly, curriculum includes "what is taught in schools . . . how it is taught . . . and the techniques used to evaluate what is taught" (Curriculum Planning, 1979, p. 1).

(b) Curriculum orientations - Terminology designating the meaning and scope of each orientation is outlined in Chapter 2.

(c) Types of curriculum - Terms are defined in Chapter 2.

8. Forms of inquiry

(a) Quantitative inquiry - scientific in approach. This type of inquiry usually functions within an ends-means format. It includes such procedures as demographic descrip-
tions, social survey research, content analysis, experimental laboratory techniques, and statistical techniques (Driedger, 1978). Such scientific approaches have traditionally played a dominant role in educational inquiry.

(b) **Qualitative inquiry** - an open-ended, flexible approach which uses naturalistic inquiry techniques, often stemming from anthropology. It employs investigative strategies to uncover as many facets of a given phenomenon as possible, essentially seeking holistic views. Qualitative methods include the historical approach, ethnography, the community study, and comparative studies, which can be both qualitative and quantitative (Driedger, 1978). Qualitative inquiry is becoming recognized as a viable alternative to scientific paradigms. It holds great potential for humanistic investigation and curriculum design (Eisner, 1979; Guba, 1978; Pinar, 1974 & 1975).

**Summary**

The terms that have been provided in this section have been included for three reasons: (a) they provide a working vocabulary significant to the thesis and to any study incorporating cultural elements in art education, (b) they help to provide further delimitations for the study, and (c) they can be used as a resource reference in terms of focal points for investigation, as demonstrated in the methodology in Chapter 3.
Design of the Study

This introductory chapter has provided an overview of the rationale, significant needs, major issues, important terms and fundamental problems which comprise the foundation for this study.

Chapter 2 incorporates a review of literature focusing on the major conceptual strands which interrelate to provide the philosophical and structural guidelines for the methodology presented in Chapter 3. This methodology provides a procedural format for teaching-learning strategies for a culturally-based art education program for elementary grades. Each component and decision level is explained, and reference charts are included to summarize the scope, sequences and procedural choices available. Finally, the application of the use of the methodology is demonstrated through a sample study.

In the final chapter implications for the use of the methodology are examined, future needs are explicated, and recommendations are provided.
Chapter 2

REVIEW OF LITERATURE

This chapter incorporates a review of literature related to six major fields: anthropology, sociology, multiculturalism and education, curriculum, cultural world-perspectives, and art education. Each of these areas has been examined independently. However, as is explained in the chapter summary, many aspects of these fields work together to comprise the theoretical foundation for the methodology presented in Chapter 3.

Anthropology and Sociology

In this review the fields of anthropology and sociology are considered both separately and together since both fields can provide insights into ways of looking at art. Of particular interest to this study are those anthropological and sociological processes which might be adaptable to classroom procedures. This review includes a brief conceptual framework, a summary of major constructs, and specific approaches to the study of art. Significant definitions relating to anthropology, sociology, culture, and art have already been presented in Chapter 1.

Conceptual Framework: Overview

Anthropology. Anderson (1979) points out that anthropology has a twin goal: "It describes . . . widely diverse
social and cultural systems . . . and it also attempts to
discover regularities of pattern that occur in this divers­
ity" (p. 195). The arts in anthropology, according to
Merriam (1971), have been traditionally viewed as products,
separated from cultural context. He submits that although
anthropology seeks descriptive facts, it is of greater impor­tance to seek the reasons that lie behind the facts. Thus,
studies must be conducted which will lead "toward an under­
standing of the how and why of human behavior" (p. 98).

In his introduction to Collier's *Visual Anthropology*
(1967), Spindler notes that, in the simplest terms, anthro­
pological processes involve "gathering, ordering, and inter­
preting" data. As Firth (1951) indicates, "all art is com­
posed in a social setting; it has a cultural content" (p. 162).
He proposes that when the anthropologist pursues the task of
interpreting the meaning of cultural artifacts, the social
correlates must be considered.

Although the goals and basic tasks of anthropology are
important aspects of the field, the contextual suggestions
provided by Merriam and Firth help to identify key consider­
ations for the investigation of art. In this light, Garba­
rino (1977) emphasizes the importance of the use of cross­
cultural comparisons. He suggests that such methods provide
information about human alternatives and help to uncover new
perspectives for viewing one's own society and values (p. 3).
Similar ideas can be seen within sociological constructs.
Sociology. According to Silbermann (1968) the "sociology of art" has only recently won recognition as a branch of science. This discipline is "concerned with cultural spheres of influence" and directs inquiry "into those historical facts which are correlated to one another and to the progress of society" (p. 575). As one of its tasks, Silbermann maintains, the sociology of art seeks to analyze and describe the forces involved.

In his introduction to Duvignaud's *The Sociology of Art* (1972), Fletcher suggests that Duvignaud would claim that "the role of art, as an aspect of a wider imaginative function, is to connect man with his destiny, which is life" (p. 16). This comment may be accurately reflected by Duvignaud's statement that the starting point of a sociology of art "is both a real experience of creativity and an equally dynamic experience of actual life within society. The task of such a sociology of art would be to find, without being dogmatic or pedantic, the extent to which the imaginary is rooted in collective life" (p. 21).

Silbermann summarizes the aims of the sociology of art by beginning with the assumption that each of the arts is experienced within "a continuous social process, involving interaction between the artist and his socio-cultural environment and resulting in the creation of a work . . . which is in turn received by the socio-cultural environment and reacts upon it" (p. 585). Silbermann then emphasizes that
the aims of the sociology of art involve the study of the artist, the work of art, and the public — and the interaction and interdependence of each.

**Major Constructs and Considerations**

**Anthropology.** In his overview of anthropological methods, Zaccari (1974) identifies three major concepts used for developing a procedural framework. The first of these is structuralism, which Zaccari summarizes as "a search to (1) find relationships between distinct and different phenomena; (2) formulate these relationships in systematic ways that can be examined, analysed, and understood; and (3) discover the overall organization between parts and wholes" (p. 15).

The second major concept is functionalism, which focuses on the purposes, use or function of objects. Participant observation is used as a primary means for systematically researching these aspects (Honigmann, 1976, p. 238).

Structural-functional analysis, which incorporates aspects of the other two, involves recording data, organizing behaviours into categories, looking for consistent relationships, and ascertaining "the ways in which the categories form an overall system" (Zaccari, p. 21).

Decisions relating to the selection of the most feasible approach to use in an investigation of art and culture would focus on the appropriateness of each of the three major concepts, as well as on other factors.
Wolfe (1969) points out that although there are numerous variations in definitions of art and culture, anthropologists agree that art is a universal aspect of culture. However, in his commentary on the meaning of art in context, Honigmann (1963) illuminates a basic consideration: "Art is twofold . . . . To understand art it is well to be clear whether you are going to attend to process . . . or product" (p. 217). He also notes that "the most difficult task in studying any art is gauging its existential meaning" (p. 217). These considerations must be combined with some of the other implicit ideas related to perspectives of culture. For example, many of the aspects defined in Chapter 1 such as ethnography, ethnology, ethnocentrism, cultural relativism, and phenomenal absolutism help to illustrate the many different viewpoints involved and emphasize the importance of specifying the basic purposes and framework for study.

The approach being advocated within this thesis is to place the stress on the why of art. This vantage point would provide a major avenue for increasing both our understanding of the functions of art in culture and our overall appreciation of the unique relationship between art and life within particular societies.

The researcher, in attending to the "why" question, must be aware that "art . . . is always significant experientially. Because it occurs in all cultures we know anything about, it has its origins in profoundly human experience" (Mills, 1971, p. 92). However, the researcher must
never lose sight of the fact that:

- each individual is accustomed to seeing specific forms of art, and is trained to associate them with certain emotional or intellectual impressions in keeping with the cultural pattern of the society to which he belongs.
- The foreign work of art belongs to a specific scheme of association which is determined by its own cultural pattern. We may consider, therefore, that before forming an opinion concerning a work of art from a culture which is strange to us, it is only fair to begin by finding out and examining the association scheme connected with it. (Gerbrands, 1957, pp. 2-3)

It is also important for the researcher to:

- be prepared for the fact that the visual arts will include not only those media, such as woodcarving, ceramics, and two-dimensional painting, but also media that have little or no development in the fine art tradition of the west: decoration of the human body, feather and quill work, two-dimensional work in sand, and so on - in short, any tangible medium that may be altered through human manipulation to produce an object that one may see. (Anderson, 1979, p. 11)

The scope, therefore, is as broad as human experience.

In order to begin narrowing the field in terms of classroom study, certain influences can be considered. Halpin (1979, pp. 1-2) notes that "there is an obvious preoccupation in our time with heritage and continuity, with
people creating a sense of who they are in terms of who they were, which is also a central preoccupation of anthropology. The task involves "cultural and artistic decipherment that can truly be compared in difficulty with breaking the writing codes of ancient and unknown languages". Since this heritage theme is a topic which has the potential to relate directly to the children in the classroom, it appears to be a logical focal point.

Whatever the focus for the study of art in culture, it is essentially important that artifacts are not isolated, but rather are examined within the context of the culture. Honigmann (1963) posits that this requires answering two questions: "What is the purpose or meaning of this behavior or artifact? What are its functions?" (p. 9). To further clarify the task, Honigmann notes that "the function of any item of culture is whatever difference it makes in the whole realm of life being studied" (p. 12).

In a recent study conducted by this researcher (Andrews, Note 2), various functions of art were identified through a survey of a wide range of literature. These functions were then coordinated into specific groupings. The survey showed that a distinction could be made between personal and group functions (relating to values and needs). However, to make the framework for the study more workable, the functions were grouped into seven categories. These groupings helped to show that art essentially functions in the following ways:
Anthropological procedures focusing on topics such as those identified above could easily be adapted to the classroom setting. However, the social context of these functions is a dominant feature. Therefore, sociological theory must also be considered.

Sociology. In terms of the historic development of the sociology of art, Chalmers (1973) and Silbermann (1968) trace the beginnings of the social interpretation of art from the early 1800's. From these writings and others (Barnett, 1959; Duvignaud, 1972; Firth, 1951; Harap, 1949; Kavolis, 1968) it is apparent that the constructs and methodologies of the sociology of art are not nearly as clearly defined as they are in anthropology. In his attempt to provide a focus, Silbermann (1968) argues that many of the earlier schools of thought frequently disregarded social roles, social stratification, and even social changes. He suggests that historical facts must not only be correlated with one another but also with the progress of society. Thus, "an art form
Silbermann's comments are echoed within Berndt's observation that "art is subsumed under other activities [such as] religion, economics, magic, sex, and so on and can be understood only in relation to one or more of these, [and that] . . . . artistic activity is a cultural ingredient which colors and gives meaning to the social dimension" (p. 101).

In considering the application of the sociology of art, Hauser (1972, pp. 272-273) cautions that although we "possess the power of examining our own thought critically, and so correcting to a certain extent the one-sidedness and error of our views" we must also realize that "they can never be finally excluded". His words emphasize the limits of our objectivity and remind us that "all art is socially conditioned, but not everything in art is definable in sociological terms . . . . All that sociology can do is to account in terms of its actual origin for the outlook on life manifested in a work of art".

Summary. The constructs and considerations identified in the preceding overview can do little more than provide an initial glimpse into the scope of the field. It has been suggested that although the field of anthropology as it relates to art may be more clearly defined than that of sociology, both have something to offer. In order to identify the possible contributions of these disciplines in terms
of art education specific approaches and processes are examined in the forthcoming section.

Methodologies

Before an analysis can be done of a culture, or of any of its components, it is essential to identify the cultural field. Honigmann (1963) specifies that this involves three sets of conditions: "the human organism's biological nature; the number of human beings in society, their age, sex, and other characteristics; and, finally, the landscape in which those persons live or which they exploit" (p. 322). These conditions must be kept in perspective, and their interrelationships attended to when anthropological and sociological models are developed.

Anthropological approaches

1. Overview. Plog and Bates (1976) point out that there are four major aspects in the anthropologist's work. In the first, preparing the field, the most important component centers around preparing a workable plan based on a specific problem. From this point the anthropologist will be involved in data collection, adapting to field research, and analysis of the field data. Spindler (1963) makes reference to the complexity of this process when he states that the anthropologist must "observe, question, experience until he is able to make sense out of patterns of behavior and motivation that are never simple and are always strange when seen from the perspective of his own culture" (p. 31). One
of the implications of this, Spindler posits, is that data collection must be done "in terms of some frame of reference, however implicit it may be". This observation would relate to such aspects as those defined in Chapter 1, and referred to on p. 41 of this thesis. The frame of reference is particularly important when cross-cultural comparisons are being done.

One of the procedural components of the anthropological task is the development of models, which are generalized pictures or explanations of the researcher's observation (Garbarino, 1977, p. 6). Hall (1976) notes that "the purpose of the model is to enable the user to do a better job in handling the enormous complexity in life" (p. 12). The model develops from the process of analysis: "sorting out the structures of signification . . . and determining their social ground and import" (Geertz, 1973, p. 9).

Hall (1976) explains that:
All theoretical models are incomplete. By definition, they are abstractions and therefore leave things out. What they leave out is as important as, if not more important than, what they do not, because it is what is left out that gives structure and form to the system . . . . In constructing their models of culture, most anthropologists take into account that there are different levels of behavior: overt and covert, implicit and explicit, things you talk about and things you do not. (p. 14)
Hall further explains that the majority of Western people have been trained to think in terms of classification systems or taxonomies. However, as is shown in subsequent sections of this thesis, there are other world views that can facilitate more holistic structuring of thought. Such perspectives hold great promise for broadening the horizons of inquiry. Before turning to a review of these structures and showing their influence to date, the extensions of traditional "Western" anthropological and sociological constructs are outlined in the form of specific approaches.

2. **Approaches.** Eisner (Note 5) states that:

An essential question for most anthropologists has been whether it is possible to develop methods that would make cross-cultural comparisons feasible and reliable. It has been an *essential* doctrine of anthropology that no comparison can be any more reliable than the ethnographies upon which the comparisons are based. The following approaches will help to identify ways in which ethnographies might be organized.

*Honigmann* (1963, p. 223) asks the question: "How does art make its impact?" As response, he suggests that attention be given to technique, content symbolism, and the total setting within which it occurs. Two major elements are presented as categorical structures. The first is *style*. This focuses on "the manner and form with which any art is produced in a particular social setting". The second is
function, which involves "all relevant habits with which an art is executed". This includes:

the number of people directly involved in the artistic act (is it intended for a few or is it truly popular?);
the artist's relationship to his audience [eg. formal or informal]; the artist's physical behavior, especially if he performs in public; technical attributes or evidence of technique; symbols together with their socially assigned meanings; purposes that motivate the art; how the art is learned and transmitted, and any physical media or instruments involved. (p. 227)

Haselberger (1961) presents a very comprehensive format for the study of art. She sees the major problems for investigation as centering on: (a) a systematic study of individual art objects, (b) the artist's biography, (c) the study of art in the whole structure of the culture, and (d) the history of art. Methods for use in this investigation are proposed as: collection, description, inquiry, and observation. Described in detail in her paper, the criteria suggested for a study of a work of art encompass the following: material, technique, purpose, content, form, structure, and cultural context. She suggests that such criteria can be used as a focus for classification.

Altman (1961) not only comments on Haselberger's model, but he also offers his own suggestions. Altman's approach begins with an outline of three broad areas which might provide focus for the development of objectives. These are:
(1) Study of the art object for art history. (What is it like? Why is it the way it is? What is its function? What does it or did it mean to the society which produced it?)

(2) Study of the art object as an avenue toward the understanding of the society, culture, or period of which it is an expression.

(3) Study of the art object in the frame of the studies of the psychology or philosophy of art. (p. 357)

Altman then presents an outline of data that should be the target for research. These topics encompass the following: (1) an inventory of all possible data relating to the physical or ephemeral aspects of the arts within the society; (2) style; (3) information about the artist; (4) the aesthetic attitude of the people; (5) extrinsic symbolic meaning and subject matter, including primary subject matter, iconography, and iconology; (6) data on artistic quality; and (7) data on "connoisseurship".

Gotshalk (1947) and Vandenhoute (1961) both advocate a classification system based on the universal aspects of: material, form, expression, and function. Vandenhoute explains, as follows: (a) "the choice of any raw material by the artist is conditioned as much by physical environment as by the cultural" (p. 375); (b) the form of the object is related to the nature of the raw materials used, and is "ultimately shaped according to the principles inherent in the nature of the work of art, i.e., by the principles of
harmony, equilibrium, symmetry or asymmetry, and others" (p. 375); (c) the expression of the object relates to "the source from which spring the sentiments, the ideas, and associations of ideas" (p. 376); and (d) the function of the work of art is related to "its own ultimate fixed goal" (p. 376).

Mills (1971) discusses four aspects of anthropologists' treatment of art; that is, technique and materials, social functions, style, and its nature as a medium of expression in terms of the limitations related to this treatment. His purpose is to present a more humanistic approach, focusing on the affective. His model includes the following: (a) the artistic process, aspects of which include the experience of the artist, skill, materiality, the public object, style, utility, appreciation, the aesthetic experience, and universality; (b) bases for defining art; and (c) art and the qualitative mode of relating to qualities of feeling associated with the subject.

Halpin (1979) brings new insight into "the museum approach to art", which has been so-labelle by d'Azevedo (1958) as an approach which placed the emphasis on form and formal products - the artifact as art form outside of its cultural context. Halpin, however, relates the importance of museum collections in the artistic development of the Haida artist Robert Davidson. Based on the old guild system (Halpin, Note 6), the labels applied to the stages of this development are as follows: (a) apprentice, (b) journeyman,
(c) master, and (d) artist. Although somewhat open-ended, these categories were found to "fit" Davidson's conception of his own development as artist. In this development he found that museum collections were able to provide him with essential insights which helped him to examine and re-interpret the old forms of Haida culture (Davidson, 1978). This "museum" aspect is important and is therefore addressed in subsequent sections of this thesis.

Two final approaches do not relate specifically to art, but deserve mention because of their inherent importance to the topic as a whole.

(1) Collier's (1967) photographic research method. Collier introduces this method by stating that the essence of applied anthropology focuses on observation, synthesis, and action. He reasons that since "the nonverbal language of photorealism is the language that is most understood interculturally and cross-culturally" (p. 4), the camera is of great importance to the anthropologist. In this regard, Collier sees the camera having, among others, the following uses:

- to provide an ethnographic overview of the topic or environment under study
- as a means of continually clarifying the purposes of the study
- to record detail for use in analysis. If this photographic recording includes both process and product, larger relationships can be established.
as a means of counting, measuring, comparing, qualifying, and tracking.

(2) Participant observation. As previously mentioned, this is a principal method within the functional orientation. However, Pohland (1972) expands the basic conception of this method. After analysis of a variety of participant observation studies, Pohland and Smith, his associate, isolated four dimensions pertaining to research styles. Emphasizing a "multi-method, multi-person, multi-situation, multi-variable" (p. 11) approach, Pohland explains that this approach essentially facilitates qualitative research with an "inner" rather than "outer" perspective.

This final method reflects ideologies similar to those found in the holistic and contextual paradigms of Eastern thought. As such it helps to take the field of anthropological inquiry away from the more controlled emphases outlined in some of the previous approaches.

Sociological approaches. As has been previously indicated, and as Kavolis (1968) has remarked, the sociology of art appears to lack a "systematic theoretical structure". However, the literature does reveal a few approaches which might be adaptable to school use.

Although re-emphasizing the triad, i.e. relationship, of artist, product, and public response as major subject material for the sociologist, Barnett (1959) acknowledges that "partitioning the total area of art into several
recognized arts and studying each one separately" (p. 211) would broaden the scope of the field, as would the use of comparative and cross-cultural techniques. However, care would have to be taken to maintain a contextual emphasis.

Kavolis (1968) goes further than this and outlines possibilities for the stratification of interpretive perspectives that span such aspects as: social classes, i.e. aristocratic, peasant, middle-class; religious qualities; images of the universe; activity or "action" orientations; value orientations; time orientations; and orientations related to nature.

Duvignaud (1972) provides four working hypotheses as a basis for a sociological analysis of art. He states that:

These terms are only valid in relation to a living society which is the background to everything that is represented. And this background is also the dynamic principle and driving force, because each of its aspects only has meaning in the continuous movement of change which makes society what it is. To understand the meaning of artistic creation, we have to work out a coherent picture of social creation. (p. 63)

Duvignaud's four hypotheses are:

(1) drama - defined as: "a combination of behaviour, emotions, attitudes, ideologies, actions and creations which, for the creative individual crystallizes the whole of society and places the genesis of a work of art within the complex of those contradictory forms which make up collective life"
(2) the polemic sign - "a technical attempt to communicate through a particular element which indicates but does not constitute the whole" (p. 51)

(3) anomy - changes and new images that result when a state of disorder occurs within the society (such disorder often results in great creative periods)

(4) atypic - deviations from the norm. The term particularly applies to the individual who evolves new forms apart from those generally relating to collective life and 'collective unconsciousness' (Duvignaud, 1972, p. 62).

Mukerjee (1948) distinguishes four separate fields of inquiry as the subject matter of the sociology of art. These involve an analysis of:

(1) the social and ideological background of the artist;
(2) the individual artist's original or novel achievement and the art tradition;
(3) the form, motif and theme of art in relation to the precise social historical setting; and
(4) the acceptance or unpopularity of the art object.

(p. 37)

In the selection of the appropriate approach to use in the sociological analysis of art, what is essentially important, according to Silbermann (1968), is that the way is made "easier to recognize man himself -- the end and means of all art -- in his artistic being in the right place and situation" (p. 587). To this end, "the art socio-
logist never separates art from reality" and bases all theories on "the observation of facts [which] gives discipline to the sociology of art" and "is at the same time sociology in its purest form" (p. 588).

Summary and Implications

This review of anthropological and sociological constructs and approaches illustrates some of the ways in which art can be examined as an integral component of culture. Some of these approaches place greater emphasis on the total cultural context than do others.

In terms of implications for education, Eggan (1957) relates that both anthropology and education are "concerned with the transmission of the social heritage from one generation to the next and with the processes by which that transmission is achieved" (p. 247). The union between these two disciplines represents, to Shunk and Goldstein (1964), a tendency towards greater consciousness that has come to focus on man himself, and that joins together both humanistic concerns and scientific standards of objectivity.

Spindler (1963) relates the definition that "education . . . is the process of transmitting culture - including skills, knowledge, attitudes, and values, as well as specific behavioral patterns. It is the culture of the human being." (p. 58)

The question asked by Hall (1976) in this regard is: "How does one go about learning the underlying structure of culture?" (p. 106). Observation, he feels, is a key element,
and "any of the basic cultural systems and subsystems can serve as a focus for observation". As Métraux (1963) agrees, "the values of a culture are reflected in all its aspects, and each detail can be seen in its relationship to the larger whole" (p. 121). As an inherent aspect of culture that can be found in all societies, "art is the great binder, the ubiquitous seal of community life and action" (Mukerjee, 1948, p. xxi). Its symbols transmit "the imaginative transfigurations of human relations, values, and experiences" (p. xiii). Mukerjee posits that the study of art forms of different peoples "would help in cementing the unity of mankind" (p. 27) and would enlarge human consciousness.

In this light, the study of art is a multicultural task. As such, the implicit features of multiculturalism and its relationship to education must be examined.

Multiculturalism and Education

The field of multiculturalism and education tends to be, at quick glance, rather amorphous. The rationales for educational programs, the divergent themes, and the multiple directions encompass a broad range of ideals and intents.

A tentative framework for these issues was identified through a recent investigation conducted by this researcher (Andrews, Note 3). Some of the major findings of that study are summarized in this section. This framework adds to the conceptual base for the methodology in Chapter 3. Significant terms have already been introduced in Chapter 1.
Historical Overview

In October, 1971, a portentous event occurred in the House of Commons in Ottawa. This was the announcement of a national policy on multiculturalism. This announcement represents a transformation point in a shift from a traditionally "British/French" orientation in Canada to a gradually increasing acceptance of a "mosaic" concept which encompasses the idea of ethnic groups maintaining their distinctiveness "while functioning as part of a whole" (Palmer & Troper, 1973, p. 17).

Since 1971, four provinces -- Ontario, Manitoba, Saskatchewan, and Alberta -- have adopted provincial multicultural policies and have extended these policies toward the development of multicultural education programs. At the present time, B.C. is in the process of establishing its own multicultural curriculum policy.

While it may be true that a heightened awareness concerning multiculturalism has helped "many journalists, academics, educators, politicians, and members of the general public . . . become more sensitive to and involved with both the positive and problematic aspects of Canada's ethnic diversity" (Wood, 1978, p. v), the proverbial gap between theory and practise with regard to education continues to be a major problem. In order to close the gap it is important to have a clear idea of the essential constructs of multicultural education theory -- to analyze its directions, to consider its goals, to clarify the features which have specific
bearing on particular parts of the country -- so that school programs and specific disciplines, such as art education can work toward fulfillment of that promise initiated almost a decade ago.

Within this section, the major features of multiculturalism are outlined, with reference to educational issues.

The Educational Challenge: Designing Experiences and Strategies

Catherine Michalski, Chairperson for the Committee on Multiculturalism in the Ontario Ministry of Education, notes that "education for a multicultural society is the education all children . . . should be receiving. It is an education that all teachers . . . should be prepared to give" (Michalski, 1977, p. 82). Of all the routes proposed by advocates of multicultural schooling, the greatest promise, according to Macdonald (1977a), "rests in the enlargement of human potential by the actual living in multicultural situations in classrooms" (p. 8). What this involves is:

the recognition of each person in the context of his/her cultural background. In this sense the individual is not abstracted from a living context and placed under the gridwork of standardized norms. Furthermore, the recognition of the power of a cultural upbringing demands the acceptance of the real worth of the context from which a person comes as a self-confident stepping off place for personal development. (p. 8)

Although this may be the first step -- a key step -- specific
goals and organizational strategies must also be considered.

Goals. One of the essential goals of multicultural education, as proposed by the ASCD (1977), appears to be that of "developing positive and productive interaction among people and among experiences of diverse cultural groups" (p. 3). This idea is expanded upon by Sitaram and Haapanen (1979) when they propose that major goals should relate to intercultural communication, the purpose of which would be to help each student share his/her experiences to enrich the lives of others. They submit that "when sharing expands from the individual to the entire culture, the intercultural communication would have achieved the ultimate goal of human interaction" (p. 159). This might, in many ways, relate to Asante and Barnes' (1979) "demystifying theory" through which they submit that "cross-cultural effectiveness is more than a . . . successful dissemination of facts. It is fundamentally a demystification of role in a given society" (p. 98).

Approaches and strategies. In terms of application, the ASCD (1977) makes the following statement:

The heart of multicultural education pertains to the interactional dimensions of human behavior, and the development of effective skills to facilitate such functioning . . . . It endorses the development of perceptual, analytical, and application skills, which can be applied in both formal and informal, personal
and institutional settings. (p. 4)

Before turning to proposals for developing the kinds of skills noted above, a brief overview of early approaches is given to provide an initial perspective. Tomkins (1978) conducted a survey to find out what these approaches have been. He suggests that multicultural curricula has included:

(1) the museum approach - which tends to focus on isolated details, observed out of context, resulting in little conceptual understanding

(2) the heritage approach - which focuses on charter group dominance through an ethnocentric and paternalistic viewpoint

(3) the disciplines approach - pursued mainly through the use of history

(4) the interdisciplinary approach - which incorporates social science concepts, considers conflicting interpretations, and treats value issues.

Tomkins notes that the interdisciplinary approach has been deemed by many educators to hold the most promise. Certainly aspects of this approach can be seen in the following suggestions.

Two particular proposals give clues to possibilities for the structuring of viable approaches to multicultural education. Saral (1979) suggests that we "begin to focus upon the deep structure of cultural experience characterized by the reception, organization, and utilization of information gained through contact with environment" (p. 82).
D'Oyley (Note 7) suggests that "the learning activities . . . should be rooted in situatedness (in a grand sense), be realistic and emancipatory, and should be enabled by and respectful of the multi-ethnicizing hand", which, for Canada, includes five fingers or assemblages identified as: "(a) the aboriginal; (b) the anglophone; (c) the francophone; (d) the later European; and (e) the later visible minority (i.e., African and Asian)" (D'Oyley, Note 8).

Significant to both of these proposals is the readiness of the implementers of educational theory, the teachers, to shift from traditional fact-oriented approaches to more inquiry-based strategies. Seelye (1976) notes that "a major charge of education consists in motivating students to ask productive questions and then teaching students skills that will enable them to find answers to their questions" (p. 120). One of the major tasks for the teacher in this approach is to help the student define problems which would interest the student and "lead to a discovery that cultural patterns interact and that they are used by people to satisfy universal needs" (p. 123).

The learning of knowledge, attitudes, and skills provides a central focus within both traditional and multicultural approaches. According to Seelye (1976), anthropological procedures can be used to assist this learning. He suggests that:

What is important is not the acquisition of a broader base of arbitrary and pointless facts, but the ability
to gather facts from a variety of sources - and then to do something with the facts! It is the human mind that organizes and assigns importance to facts. Many great insights are formed by people who are puttering around with data in an attempt to tease out something which makes sense. (p. 124)

Anthropological considerations have been explored in some depth by Grant (1977). Within his paper entitled "Anthropological Foundations of Education That is Multicultural", he relates the common areas of concern of both anthropology and education, outlines the implications for education of cultural relativism, and identifies some of the means by which "anthropology provides undergirding for some of the basic tenets of education that is multicultural" (p. 38).

Similar connections are also drawn by Johnson (1977) as he presents a case for the use of ethnographic approaches for teaching and learning. Such methods offer a deeper and broader potential for learning than might be possible through the earlier "museum" approach objected to by Werner, Conners, Aoki, and Dahlie (1977), and most certainly override the limitations of the "heritage" approach.

One of the shortcomings of the "museum" approach as it has conventionally been employed has been its focus on isolated details of a culture and the lack of attention given to the issues and meanings necessary for the development of conceptual understanding. What is important is that children
learn to ask the *why* questions, and develop the skills needed for finding answers that will help them "become aware of why people have developed certain traditions and artifacts, and the meanings these hold for them" (Snyder, 1978, p. 150).

In order to adhere to the goal of developing respect for cultural differences, anthropology suggests that culture be studied from a nonethnocentric point of view. Attending to this construct is not a simple task.

One of the major elements involved in the task is the issue of values. Values are such major variables that they tend to permeate most communication systems. Sitaram and Haapanen (1979) point out that as a result of this, most communication (including media shows, newspapers, textbooks, and interpersonal communication) is ethnocentric. This aspect is something that both students and teachers must begin to recognize.

Along with other writers Friesen (1977) suggests that values are at the base of intercultural differences. However, Sitaram and Haapanen state that values per se can neither be measured nor observed. The question they ask in this regard is: "Then what can we measure and observe?" (p. 156). The insight to values, they offer, would have to come from observing the customs, expectations, and beliefs of the culture. Again, the important process term is *observation*. Cross-cultural comparative studies based on such observations could help to place these aspects in perspective.
In order to more fully gain insight into the "deeper structures" of culture, new methods of inquiry are needed. The linear, analytical methods of the Western world are increasingly being recognized for their limitations. Mori-yama (1978) notes that:

A new way of looking at the world is gaining ground in our culture. It is frankly subjective, non-rational, and characteristically Oriental in its approach. It should complement the scientific view, not replace it . . . . A full account of reality is achieved by enlarging the frame of reference to include both models as alternative truths. (p. 16)

Howell (1979) adds that "by combining Eastern and Western approaches, we should be able to create theory that interprets life facts more completely than either does alone" (p. 38).

Beyond the theoretical process decisions, a major task for educators lies in the area of organizing content. Gay (1977) suggests that two useful strategies include the following:

(1) a thematic approach - this involves the use of interdisciplinary techniques, comparative analyses, and multiethnic perspectives

(2) a conceptual approach - this is designed around a series of "generic concepts selected from different disciplines" (p. 102). These concepts should be "applicable to all ethnic group experiences".
The concepts and techniques which comprise the subject focus for a culturally-based study can draw from sources such as the arts, folklore, history, the behavioral sciences, and social sciences. These and other sources and resources should be given close consideration.

**Resources.** One of the greatest misconceptions held by teachers, especially when they approach an unfamiliar area, is that they must have a large reserve of written information close at hand as their content source. Aside from the ethnocentrism issue already mentioned in connection with written materials is the fact that such materials comprises only one of many often more valid sources. Olneck (1978) cautions that:

Cultures are not just collections of facts, common memories, vocabularies, or festivals and foods. Those things, rent from the contexts in which they originated and no longer rooted in vital and cohesive communities, and then reassembled in packaged curricula, cannot provide the sense of belonging and self-esteem that come from a culturally intact community which enjoys the respect of other communities. (p. 109)

McPhee (1977) states that "curriculum has tended to gloss over the contributions of minority groups to our society" (p. 8). One related factor is that curriculum material, when it is written about such groups, is often written from an etic viewpoint which could only provide a superficial view
at best. Some of the greatest sources of information can be found within the community itself and should be tapped as a vital resource within the educational framework.

One example of a school-community alliance along these lines is the Mount Currie program for Native Indians. Although still attempting to work out a few communication difficulties (see Wyatt, 1978, p. 21), the program provides a significant example of how members of the community can add a dimension to learning which could never be obtainable within the classroom setting.

Recent community-based research has provided this investigator with appreciable insight into resources to be found within the community in relation to the cultural arts. Such research, if conducted as an integral component and avenue for student learning, could do much to increase the awareness and understanding of everyone involved.

Even within the classroom setting, teachers should not overlook the fact that students themselves can be valuable resources. According to Ortiz and Traviesco (1977):

Careful planning and direction are required to provide the necessary and appropriate experiences to capitalize on the child's cultural and linguistic resources. The classroom atmosphere must ensure the uniqueness of each child, and children should be encouraged to share their unique experiences with their peers. (p. 123)

The key phrase is "careful planning", since damage may also be done by the insensitive teacher who tries to force students
into inappropriate or uncomfortable situations possibly leading to embarrassment or ridicule.

In Baptiste and Baptiste's (1977) words:
The teacher is the wheel that turns. The degree of each turn depends upon the teacher's understanding of different ethnic cultures, upon his/her attitudes toward differences in ethnic backgrounds, and upon his/her ability to develop teaching strategies appropriate for the philosophy of cultural pluralism. (p. 111)

The potential for the development of knowledge, attitudes, and skills within a multicultural education program must be based on a process-oriented, rather than a content-limited framework. Baptiste and Baptiste state that "there are no curriculum guides, no material kits, no pre- or post-tests, no objectives, and no teacher editions available for one to plug into the existing courses for 'Bingo! Multicultural Education'" (p. 112). Rather, the impetus for inquiry and discovery must be based on the teacher's commitment to the inherent potential of the field.

Research. Yamamoto (1977) makes the point that most researchers (especially those working in the scientific mode) "lack the special sort of intimacy with life that is indispensable to the asking of significant questions and to a full appreciation of human complexities" (p. 88). In relating the dynamic, everchanging nature of culture he draws attention to basic considerations for the researcher.
What he feels is important (and this could apply to children as researchers as well as adult researchers dealing with any educational problem) is an action approach in which all participants share the experience equally. One of the ingredients of this approach is the process of "circular causation", which involves a realization of the interdependence of all factors. This "precludes a compartmentalized approach that focuses on a part to neglect the whole" (p. 91), and calls for contextual observation, interpretation, and understanding.

One particular area where the need for this type of research is greatest is in the area of Native Education. According to Dodge (1977), "the majority of curriculum materials about Indians have one common trait - superficial research as their basis" (p. 137). It may be found that an in-depth review of material relating to various ethnic groups would result in a similar finding. If educators and children could learn the skills needed for "action-oriented" research, to enable them to act and interact in context, the boundaries and limitations created by conventional methods of learning would soon disappear.

Eisner (Note 5) defines research as "any systematic, careful inquiry designed to further our understanding of the way the world is, the way it can become, or the way it ought to be". The qualitative aspects of this, he suggests, can include both description and metaphor.
The methodology provided in Chapter 3 incorporates research as an integral feature.

Summary and Conclusion

To this point, this review of literature has included an overview of selected anthropological/sociological processes and multicultural issues. The interplay among these fields can easily be recognized. The relative value of anthropological and sociological methods as research and classroom strategies can be seen as examples of the expanding qualitative paradigm now being advocated by many educators and scholars. In terms of rationale, Lupul (1978) submits that:

From a sociological point of view, a better knowledge of Canada's diversity would help to produce people who can better appreciate and enjoy the ancestral roots of their fellow citizens, because they are familiar with their most cherished customs, arts and treasures. (p. 139)

As an integral component of culture and society, art holds great promise as an avenue for the development of multicultural awareness. However, as previously indicated, in order to truly facilitate learning about a culture through its arts, and at the same time increasing our awareness of the functions and values of art within societies, the study of art-in-culture must be open to the inclusion of any or all of the art forms which might be found within the culture.
The NCSS Task Force (1976) proposes that:

Ethnic music, art, architecture and dance - past and contemporary - provides ... avenues for experiential participation, as they interpret the emotions and feelings of ethnic groups. The arts and humanities can serve as excellent vehicles for studying group experiences by focusing on the question: What aspects of the experience of a particular ethnic group helped create these kinds of musical and artistic expressions? ... Students should become acquainted with what has been created in local ethnic communities ... Local people should be invited to discuss their viewpoints and experiences with students. Students should also have opportunities for developing their own artistic, musical, and literary abilities, even to make them available to the local community. (p. 38)

D'Oyley (Note 9) reaffirms the conceptions emphasized throughout the literature when he states that "the arts are essential organs of ethnic enterprising". As such they can provide a unique and eminently viable means for gaining insight into culture and the nature of man himself.
As the methodology presented in the next chapter is essentially a curriculum model it is necessary to review the implicit features and concepts that have provided impetus for that model. In this section, some of the key considerations are identified.

The three major features of curriculum - what is taught, how to teach it, and how to evaluate it - have already been mentioned in the definition given in Chapter 1. Obviously this definition is a simplistic distillation of very complex ideas. Eisner (1979) elaborates on the basic concept by explaining that curriculum is a program of planned events which has educational consequences (p. 39-40). Implicit to this interpretation are questions such as: Who plans the events -- and for whom? and What is meant by educational consequences? The factors relating to these questions and to other key issues must be taken into consideration when programs are designed.

Despite the claims of "objectivity" made by those who adhere to the scientific approach to curriculum development, the words of Richard Schauell, in his introduction to Freire's Pedagogy of the Oppressed (1970), illuminate a basic truth. He comments as follows:

There is no such thing as a neutral educational process.
Education either functions as an instrument which is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity to it, or it becomes "the practice of freedom", the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. The development of an educational methodology that facilitates this process will inevitably lead to tension and conflict within our society. But it could also contribute to the formation of a new man and mark the beginning of a new era in Western history. (p. 15)

These comments help to break the bonds of tradition in the curriculum field, which, according to Apple and King (1977) "has its roots in the soil of social control" (p. 112).

The Tyler ends-means model, which has dominated the field for much of this century, incorporates essentially a scientific view of curriculum. However, as Kliebard (1975b) notes, it is time to "recognize the Tyler rationale for what it is: Ralph Tyler's version of how a curriculum should be developed -- not the universal model of curriculum development" (p. 81). Kliebard adds that "the new epoch is long overdue".

Pinar (1975) explains that new conceptions of curriculum are evolving. The reconception of curriculum has "entailed a sensitivity to contemporary historical and cultural developments" (p. xi), involving concepts related to existentialism
and phenomenology. Pinar adds that "at its most ambitious, the field will attempt to become a synthesis of contemporary social science and the humanities. It will attempt a marriage of two cultures: the scientific and the artistic and humanistic" (p. xii).

After contemplating Paulo Freire's phenomenological approach to education as illustrated in *Pedagogy of the Oppressed*, Greene (1974) suggests the following:

Curriculum . . . must be conceived in terms of possibility for individuals, all kinds of individuals. It must offer varying perspectives through which all kinds of people can view their own lived worlds. It must provide opportunities for them to see that they themselves, whoever they are, constitute those worlds as self-determining human beings existing with others in intersubjective community. (p. 69)

The significance of this conception can be further identified when it is viewed in context with others.

The tri-paradigmatic framework of knowledge and human interests introduced by Habermas (1968) has provided a substantial key for the emergence of new curriculum conceptions. For example, his empirical-analytic/ historical-hermeneutic/ self-reflection triumvirate has provided the foundation for Aoki's (1978a) three orientations to curriculum inquiry, interpreted as: (a) empirical-analytic (technical), focusing on man "acting upon" the world; (b) situational-interpretive, focusing on man relating to his social world; and (c) critical,
focusing on reflection - man relating to self, within his social world.

A more distilled interpretation of Habermas' theories is related by Molnar and Zahorik (1977) as they outline a scheme which was identified by James Macdonald at a curriculum theory conference in Charlottesville, Virginia, in 1975. This format describes three views of curriculum theory as follows:

(1) Control - An ends-means design which "begins with specific goals, moves to content and learning activities, and culminates with evaluation" (p. 5). This is essentially the Tylerian model.

(2) Hermeneutic - A theory emphasizing thoughts and ideas. "Hermeneutic theories provide new viewpoints, perspectives, and interpretations of the human condition" (p. 6). In this case the interest is on meaning rather than control.

(3) Critical - "Deals with both perspective and practice, with both understanding and control . . . . The methodology of the critical theorist is critical reflection on practise" (p. 6). In this case, the value position is always identified.

These views of curriculum have been identified at this point to provide an initial insight into the nature of the assumptions surrounding the field. That is to say, goals tasks, guidelines, and structures all stem from these assumptions. Before organizational formats can be addressed, how-
ever, these and several other implicit features and issues relating to curriculum foundations must be considered.

**Major Considerations and Guidelines**

Elizabeth Randolph, 1977-1978 president of the Association for Supervision and Curriculum Development, notes in the foreword to *Curriculum Theory* (Molnar & Zahorik, 1977) that the real purpose of education should be considered when developing curriculum. Is the real purpose of education "to maintain the social structure as it has existed or to improve the existing structure by providing an educational environment that maximizes human potential" (p. vi)? A critical issue focuses on "the moral question of how to relate to others or how best to live together" (Macdonald, 1977b, p. 11). This also relates to values.

One of Macdonald's major objections to the scientific approach to curriculum development is the claim that it is "value free" (p. 15). However, as has already been shown, the values inherent in this approach are strongly related to control. Eisner (1979) notes that some of the features of the scientific tradition include the following:

1. the almost total exclusion of anything but tightly controlled inquiry
2. a preoccupation with standardized outcomes
3. the fact that "little or no role can be given to the pupil for participation in the creation of his or her educational program" (p. 15) because such involvement would
be too difficult to fit into the system

(4) the segregation of learning tasks into small dis-jointed units to the point where much of the curriculum is rendered almost meaningless to children.

Eisner suggests that a major consideration would deal with the idea of educational consequences. He explains that "educational events or activities do much more than what is intended; they influence people in a wide variety of ways" (p. 40). Considerations relating to these events or activities have to do with three types of experience: those that are educational, noneducational, and miseducational. Eisner acknowledges John Dewey's *Experience and Education* (1938) for these terms and describes the differences as follows:

Educational experiences . . . contribute to the individual's growth [which] represents the extension of human intelligence, the increase in the organism's ability to secure meaning from experience and to act in ways that are instrumental to the achievement of inherently worthwhile ends. Noneducational experiences are those that are simply undergone and have no significant effect on the individual one way or the other . . . . Miseducational experiences are those that thwart or hamper our ability to have further experiences or to intelligently cope with problems in a particular arena of activity. (p. 44)

Related to this notion and in terms of educational meaning,
Huebner (1974) notes that "we should be somewhat certain that new materials and methods have educational meaning, not school meaning" (p. 49).

What is initially required in curriculum planning, therefore, is a consideration for the basic value framework of learning activities, along with the basic need to design activities that have educational meaning. The issue of "educational meaning" is particularly significant. The question or decision we face with regard to curriculum matters is: educational meaning for whom? Who makes the curricular decisions? -- and using what criteria? Who will experience the consequences of these decisions? What will be the effects? We have already examined the shortcomings of the scientific approach to curriculum development. We must consider other alternatives.

Huebner (1974) submits that the task of the curricularist is "to think through the dialectical relationships between the individual and the society or community in such a way that both [maintain] some kind of rhythmic continuity and change" (p. 37). He considers three aspects of intentional education to be: (a) "the phenomena of memory and traditions as these store and make accessible the past"; (b) "the activity of interpretation, the hermeneutical art, which is the bridge between self and other, a linkage among past, present, and future"; and (c) "the phenomenon of community as a caring collectivity in which individuals share memories
and intentions" (p. 37). What is needed, then, are methods that will help to make intentional education possible.

One particular method -- naturalistic inquiry -- holds great promise for opening up the boundaries of investigation and merits consideration here. It has potential for exploring possible content for the curriculum; for exploring value bases and resources; for more responsibly addressing the educational meaning of curricula, particularly for specific constituencies; and for opening up the field of curriculum development to the more active inclusion of teachers and students.

Guba (1978) describes the characteristics of naturalistic inquiry as follows:

- it allows for varying degrees or "waves" of discovery
- it is non-manipulative
- it focuses on real events
- it has roots in ethnography and phenomenology

The naturalistic inquirer

- is concerned with description and understanding, and in eliciting truth through cross-checking and triangulation
- has as his/her purpose the discovery or verification of phenomena
- seeks holistic views
- is interested in uncovering various perspectives, seeking multiple realities.

The traditional "control" methods of curriculum develop-
ment have not only restricted the types of inquiry which could be used to investigate needs, but have also restricted the design of programs. Ethnocentric values have ruled aims and procedures, and have found their way into all subject fields within the schools. By focusing naturalistic inquiry on humanistic values and needs, with a community based emphasis, the knowledge base and educational potential for all students would be greatly enlarged. With these ideas in mind, some of the major considerations for organizing content can be addressed.

Organization of Curriculum

As has already been indicated, the curriculum emphasis which I am advocating in this thesis is a cultural-based approach. Smith (1978) cautions that "cultural education is one of the most difficult, if not impossible, tasks facing any curriculum developer. It must begin with experience" (p. 44). In my type of program, "each individual, by virtue of his existence, is part of the 'material' and groups of individuals, by virtue of their togetherness, are involved in a learning 'activity'" (p. 43). In the organization of a culturally-based curriculum these aspects must be kept in mind.

Macdonald (1974) suggests that "centering" should be the developmental aim of education. "Centering takes place within the culture of the individual, and the process of centering utilizes the data of an individual's culture,
what he explicitly knows through social praxis" (p. 105). Macdonald explains that such an approach in no way conflicts with the accumulated knowledge of a culture; it merely places this knowledge in the base or ground from which it grows. As such, centering is the fundamental process of human being that makes sense out of our perceptions and cognitions of reality. (p. 105).

He suggests that some of the questions that can be asked about curriculum in view of this aim are:

(1) What kinds of activity are encouraged that provide for opening up perceptual experiences?

(2) What kinds of activity facilitate the process of sensitizing people to others, to inner vibrations?

(3) What kinds of activity provide experiences for developing close-knit community relationships?

(4) What ways can we organize knowledge to enlarge human potential through meaning? (p. 105-106)

These questions and the following viewpoints can be combined with other related considerations when conceptualizing an ideal curriculum.

Huebner (1974) submits the following ideas:

An educator cannot intentionally educate without thinking about the individual, the society, and the culture or tradition. It is in talk about these three presences and their being together in a place that we clarify
our memories, share our intentions, and feel our powers . . . . It is in thinking about the togetherness of these three presences that we articulate educational organization and educational method. (p. 41)

Huebner suggests that these three aspects "can be interrelated by hermeneutical or interpretive activity, by political activity, and by work activity" (p. 41). In this light, curriculum questions can include: "What past, that is, what collective memories, traditions, and artifacts can be made present for what child in the presence of what community? What kinds of activity occur among these three presences?" (p. 41-42). Through these questions, Huebner's intent is "to bring into focal attention the phenomena of subjectivity and intersubjectivity, freedom as participation in a public world, and power" (p. 42).

The questions asked by Macdonald and Huebner point to some key considerations for the organization of a culturally-based curriculum. However, in terms of the Canadian situation, Wood (1978) suggests that thought should also be given to the following: the role that non-British, non-French Canadians have played "in the development of Canada's economy, political system, social structure and non-material culture, and artistic and folk culture" (p. 26); the ways in which specific communities have been affected by the growth of ethnic diversity; and the impact of increasing ethnic diversity on Canada's development in the future. Curricular
questions relating to these issues, in concert with those previously listed, could help to provide a focus for learning about the interplay of ethnic factors in Canadian society.

With regard to organization, Bernstein (1971) proposes that there are two broad types of curricula. One, a curriculum in which the contents are bounded and insulated from one another is called a collection type. The other, a curriculum in which the contents are openly related to each other is termed an integrated type. Within these structures is the concept of framing, which "refers to the degree of control teacher and pupil possess over the selection, organization and pacing of the knowledge transmitted and received in the pedagogical relationship" (p. 50). Bernstein expands on these ideas as follows:

The underlying theory of learning of collection is likely to be didactic whilst the underlying theory of learning of integrated codes may well be more group or self-regulated. This arises out of a different concept of what counts as having knowledge, which in turn leads to a different concept of how the knowledge is to be acquired. These changes in emphasis and orientation of the pedagogy are initially responsible for the relaxed frames which teacher and taught enter. Relaxed frames not only change the nature of the authority relationships by increasing the rights of the taught, they can also weaken or blurr [sic] the boundary between what may or may not be taught, and so more of the
teacher and taught is likely to enter this pedagogical frame. (p. 61)

One of the premises behind the methodology in Chapter 3 is that the integrated type of curriculum as described by Bernstein would be ideally appurtenant to a cultural foundation. Bernstein suggests that "order created by integrated codes may well be problematic" (p. 64). He also notes that in order to ensure purposeful learning, four conditions are involved:

(1) "There must be consensus about the integrating idea and it must be very explicit" (p. 64).

(2) "The nature of the linkage between the integrating idea and the knowledge to be co-ordinated must also be coherently spelled out. It is this linkage which will be the basic element in bringing teachers and pupils into their working relationship" (p. 64).

(3) "Evaluation criteria are likely to be relatively weak, in the sense that the criteria are less likely to be as explicit and measurable as in the case of collection. As a result, it may be necessary to develop committees [where] both teachers . . . and . . . pupils . . . perform monitoring functions" (p. 65).

(4) "It is likely that integrated codes will give rise to multiple criteria of assessment compared with collection codes" (p. 65).

One particular concept pertaining to the integrated
type of structure should be mentioned: the concept of praxis. Macdonald (1975a) explains that, in the context of curriculum development, praxis refers to action with reflection, "in distinction from either reflection without action (intellectualism) or action without reflection (activism)" (p. 291). Praxis involves on-going evaluation and consideration for the rationale, value base, implications, and implicit meanings of curriculum activity. It must be an integral component within a culturally-based framework.

Orientations

In the introduction to this review of literature on curriculum theory, three views of curriculum based on Habermas' theories of knowledge and human interests were identified. These views help to clarify distinct positions within the field.

Eisner (1979) identifies five ideological positions which are permeated with values that shape conceptions of educational practice. Each of these basic orientations has "specific implications for the goals and content of specific subject matter curricula" (p. 70). Although similar in many ways to the three views already presented, these five orientations place a slightly different emphasis on the priorities which influence educational decisions and activities. These orientations are summarized as follows:

(1) Development of cognitive processes

In this orientation the emphasis is placed on the
development of the student's intellectual powers. The structure of the curriculum facilitates cognitive development, emphasizing process over content.

(2) Academic rationalism

Here, "the central aim is to develop man's rational abilities by introducing his rationality to ideas and objects that represent reason's highest achievements" (p. 57). In this case, the curriculum must include "the grandest of man's intellectual works" (p. 56) — both Eastern and Western (my emphasis) — within the arts and sciences. The optimal pedagogical mode in this orientation is dialectic discussion.

(3) Personal relevance

Within this stance, the teacher functions as facilitator, helping students to realize their unique potentialities.

(4) Social adaptation and social reconstruction

This fourth conception has a dual thrust. Its goal is to reveal the intricacies of social life, as well as to prepare students to become responsible citizens.

In the arts, curriculum content might focus on the hidden forms of persuasion in advertising, the impact of new technology on the character of art forms, the ideals conveyed to the young by the mass media. What we see here is an emphasis on the questions that citizens have to deal with or that is some significant way affects their lives. (p. 65)
Curriculum as technology

This orientation conceives of curriculum as an ends-means structure. Specific measurable goals, and ordered tasks help to make the technologically-based classroom run as an "efficient and effective machine" (p. 70).

Eisner emphasizes that "the provision of learning opportunities is probably the single most important factor influencing the content of learning in school, the importance of an orientation to curriculum can hardly be underestimated" (p. 71). However, he also cautions that the context and justification for the choice of orientation is also extremely important. He notes that, in practice, these orientations "are seldom encountered in their pure form, although in many forms of educational practice one of the five views dominates" (p. 71). It is also likely that school may be "somewhat eclectic in what they do" (p. 72).

Specific features of these orientations, and of the three views of curriculum introduced earlier, are referred to in Chapter 3.

Three Curricula

Eisner (1979) provides one further point of differentiation in terms of curricula. This division falls into the following categories:

1. Explicit curricula

This essentially has a public presence. It is
identifiable in courses of study; it can be both articulated and evaluated.

(2) Implicit curricula

This is the "hidden" curriculum. Eisner explains that "schools socialize children to a set of expectations that some argue are profoundly more powerful and longer-lasting than what is intentionally taught or what the explicit curriculum of the school publicly provides" (p. 75). Within the implicit curriculum, such aspects as initiative, responsibility, punctuality, competitiveness, and respect are either cultivated or dissuaded.

(3) Null curricula

The null curriculum essentially encompasses those aspects that the schools do not teach. There are two dimensions involved: (a) intellectual processes, and (b) content. In the first instance, three domains (cognitive, affective, and psychomotor) provide the nexus for the formation of taxonomies that work within scientific traditions. However, Eisner makes the following observation:

Many of the most productive modes of thought are non-verbal and alogical. These modes operate in visual, auditory, metaphoric, synesthetic ways and utilize forms of conception and expression that far exceed the limits of logically prescribed criteria . . . .

When we look at school curricula with an eye toward the full range of intellectual processes that human
beings can exercise, it quickly becomes apparent that only a slender range of those processes is emphasized. (p. 84).

In terms of content, the "null" aspects of curricula are even more obvious. Certain basic skills and subject areas are deemed to be the "most important" and are found in abundance in both secondary and elementary schools. When these are reviewed, certain questions come to light: Who decides on what should be included in the curriculum? In whose interests are the components selected? Can all of the standard, traditional "control" dominated approaches and content features be continuously and unquestioningly taught to standardized constituents? Are the basic foundations for curriculum decisions ever examined or questioned by those who implement them? Is our society in need of other types of curricula? What about the needs of the multicultural society: is the community ever consulted? To what extent does ethnocentricity dominate the curriculum? Why cannot subjects such as law, anthropology, and film-making be offered? What other aspects of the null curriculum have never been considered? To what extent do Western views permeate the curriculum? These, and many other questions are beginning to be asked.

Caught in the midst of traditional approaches and reconceptualist ideas are teachers and students. Their positions will be examined next.
Macdonald (1975a), in his review of reconceptualist curriculum theories, notes that the broader vistas which are opening up "focus upon the social, cultural, and personal context and fabric which is interwoven into a complex mosaic of living and being" (p. 9). These three components -- social, cultural, and personal -- have too frequently been disconnected in historical approaches to curriculum. However, curriculum reconceptualists and advocates of multicultural education espouse the more naturalistic view of their interrelatedness. Follo (1977), for example, provides suggestions for the implementation of cultural strategies within the classroom. He proposes that ingredients should include:

(1) setting aside large blocks of time for cultural inquiry and related activities, including library research, family and community involvement, and activities that focus on "perceiving, categorizing, conceptualizing, and generalizing about cultural pluralism" (p. 327).

(2) sharing the findings of individual inquiry to promote learning about the cultural heritage of others. Follo emphasizes the following:

[Such ingredients] can be extremely difficult to implement if the classroom or school situation does not foster openness and innovation. Teachers should look for opportunities to capitalize on the discoveries of
the students and on the many materials which they will bring into this learning situation. An open, positive attitude toward differences must be fostered by the teacher if this strategy is going to succeed. (p. 327) The NCSS Task Force on Ethnic Studies Curriculum Guidelines (1976) proposes that students need to develop the following skills:

- identifying problems; formulating hypotheses; locating and evaluating source materials; organizing information as evidence; analyzing, interpreting, and reworking what was found; and coming to some conclusion. Students also need ample opportunities to learn to use knowledge in making sense out of the situations they encounter. (p. 29)

The Task Force further submits that

Determining basic ideas, discovering and verifying facts, and valuing are interrelated aspects of decision-making. Ample opportunity for practice is necessary - as often as possible - in real-life situations; such practice frequently requires interdisciplinary as well as multi-ethnic perspectives. (p. 30)

One of the major approaches which could help in the development of such skills and learnings is thematic investigation. Freire (1970) provides insight into this process, as follows:

We must realize that the aspirations, the motives, and
the objectives implicit in . . . meaningful thematics are human aspirations, motives, and objectives . . . . Thematic investigation thus becomes a common striving towards awareness of reality and towards self-awareness, which makes this investigation a starting point for the educational process or for cultural action of a liberating character. (p. 98)

Freire emphasizes that such investigation must be based upon "reciprocity of action". He explains:

Thematic investigation . . . as a process of search, of knowledge, and thus of creation . . . requires the investigators to discover the interpenetration of problems, in the linking of meaningful themes. The investigation will be most educational when it is most critical, and most critical when it avoids the narrow outlines of partial or "focalized" views of reality, and sticks to the comprehension of total reality. Thus, the process of searching for meaningful thematics should include a concern for links between themes, a concern to pose these themes as problems, and a concern for their historical-cultural context. (p. 99)

In terms of the role of the teacher in the teaching/learning situation which encompasses the social, cultural, and personal triune, Greene (1974) informs us that:

Working in a dialogical relation with students, the teacher must try to move himself and them to ask the
kinds of worthwhile questions that lead to disclosure and engage individuals in praxis. These are the kinds of questions that enable learners to perceive their own realities from many vantage points. They are the kinds of questions that enable them to identify lacks in their life situations and to move toward repair and transcendence. It is out of such perceptions . . . that cognitive action arises. It is against the background of such questioning that individuals reach out to constitute meaning in their lives. (p. 79)

Before such a role could be assumed, many teachers may have to critically examine their assumptions and beliefs concerning key areas. Wolfson (1977) suggests that these elements or considerations should be examined as responses to specific questions. These, along with her judgments, are presented as follows:

(1) "What are schools for? . . . for living, learning, and growing, individually and in groups" (p. 84).

(2) How do children and adults learn? . . . "through involvement in and interaction with their environment: searching, selecting, experimenting, assimilating, and making meaning" (p. 84).

(3) How do children grow? . . . through a process of "expanded awareness" (p. 85).

(4) What is the nature of knowledge? . . . "all knowledge is uncertain, subject to change, and personally constructed" (p. 85). Wolfson believes that "we have not fully
grasped the implications for education of this view of knowledge" (p. 85).

(5) What are our assumptions and beliefs about the world? . . . teachers need to be "open to an awareness of other people's perspectives" (p. 86).

(6) "What is my understanding of my role as a teacher? . . . teacher and students together make the curriculum" (pp. 86-87).

A classroom approach to curriculum and instruction based on the beliefs outlined above would provide opportunities for active choice and joint decision-making about curriculum. "Persons in such an environment [would] focus on their being-in-the-world and, in sharing their perspectives, [would] contribute to the awareness and 'becoming' of others, opening new possibilities, new goals, and new involvements" (Wolfson, p. 88).

Such an approach to learning would involve students and teachers as co-investigators. Together they would decide on aspects of a study that would be thematically relevant. In the investigation the "why" questions would dominate, leading towards greater vision, and wider horizons of knowledge. Greene (1974) elaborates as follows:

When we think phenomenologically, we realize that consciousness means a thrusting toward the things of the world. It refers, in fact, to the multiple ways in which the individual comes in touch with objects,
events, and other human beings. These ways of coming in touch include all the activities by means of which realities present themselves: perceiving, judging, believing, remembering, imagining. (p. 71)

She adds that "significant learning can only take place when the individual consciously looks from a variety of vantage points upon his own lived world, and when he achieves . . . a 'reciprocity of perspectives' upon his own reality" (p. 73). Greene acknowledges Alfred Schutz (1967) for this 'reciprocity of perspectives' term and suggests that "curriculum be conceived as a source of such perspectives rather than a carrier of some alien reality" (p. 73).

In pursuit of the type of learning implied within this expanded paradigm, students must be challenged to "move out of their own subjectivities" (Greene, p. 74). When the "why" question is used to disclose the world, the depth of understanding that may be attained is limitless. In such a learning situation, with the teacher acting as co-investigator, a new "life-space for teacher's growth" is provided, which helps at the same time to assure "the existence of optimal conditions for the educational growth of students" (Eisner, 1979, p. 167).

Evaluation

Eisner (1979) points out that there are three subject matters that can be identified as the potential focus for evaluation: the curriculum, the teaching, and the student's
learning. In a traditional ends-means approach this task is facilitated by the structural isolation of individual aspects of each of these factors. However, in a curriculum characterized by the features described in reconceptualist views, the task of diagnosis becomes much more complex. Traditional evaluation techniques can no longer be applied. What is needed, therefore, are approaches to evaluation which would coordinate with the paradigm of qualitative inquiry.

Stake (1975) helps to differentiate between the scientific "mainstream" approach which he calls preordinate evaluation, and a form which he calls responsive evaluation. He defines this as follows:

An educational evaluation is responsive evaluation if it orients more directly to program activities than to program intents; responds to audience requirements for information; and if the different value-perspectives present are referred to in reporting the success and failure of the program. (p. 14)

Stake explains that this type of evaluation involves following a plan of observations and negotiations. Much of this is done informally -- "iterating and keeping a record of action and reaction" (p. 14). This involves looking for patterns and significant events. Such an approach "is an attempt to respond to the natural ways in which people assimilate information and arrive at understanding" (p. 23). In essence, "the responsive evaluator prepares portrayals",
seeking to "convey holistic impression, the mood, even the mystery of the experience" (p. 23).

A similar conception of evaluation is revealed in Eisner's (1979) "connoisseurship" model. Guba (1978) summarizes the basic intent of the model as follows: "This model ... considers educational evaluation equivalent to educational criticism, i.e., the process through which the complexities of the entity being evaluated are penetratingly and publicly described and appraised" (pp. 38-39). Eisner (1979) defines connoisseurship as the art of appreciation, and defines criticism as the art of disclosure. "Connoisseurship is a private act; it consists of recognizing and appreciating the qualities of a particular, but it does not require either a public judgment or a public description of those qualities" (p. 193). Criticism, however, depends on connoisseurship. The prerequisites are described by Eisner as follows:

What is involved in the development of educational connoisseurship is, first, the opportunity to attend to happenings of educational life in a focused, sensitive, and conscious way. Second, it requires the opportunity to compare such happenings, to discuss what one sees so that perceptions can be refined, to identify events not previously perceived, and to integrate and appraise what has been seen. (p. 195)

Three major aspects relate to educational criticism. These
are: description, interpretation, and evaluation. The latter process focuses on assessing the educational import or significance of the events or objects described or interpreted (Eisner, p. 211).

Both the "responsive" model and the "connoisseurship" model are described by their authors in a manner which shows their potential for use by outside examiners, i.e., by persons not involved in the classroom situation on a daily basis. However, aspects of these models can also be employed by teachers and students for purposes of self examination. As the evaluation instrument, the connoisseur/critic takes an anthropological-participant observer stance, entering into the situation to provide as natural a response or judgment as possible. Thus, teachers and students, as co-investigators within a study, are themselves "developing connoisseurs" who can describe qualities of the experience from unique viewpoints. Therefore, their role in the evaluation process is extremely significant. The methodology in Chapter 3 provides suggestions for the use of this connoisseurship/critic approach.

One other model of evaluation related to naturalistic inquiry is the "illumination" model. Guba (1978) explains that this model encompasses three stages: (a) observation for the purpose of initial familiarization; (b) "more sustained and intensive inquiry into a number of common incidents, recurring trends, and issues frequently raised in
discussion" (p. 40); and (c) efforts to seek general principles and trends, to determine patterns of cause and effect, and to place findings within a broader context. Within this model "observations are intended primarily to build up a continuous record of ongoing events" (p. 40).

Guba explains that no matter which model is used, most scholars agree that "evaluation has two particular thrusts or elements: description and judgment" (p. 41). He notes that within the naturalistic approach, description helps "to determine what is there, to discover how components are related, to determine what people think about a situation". However, evaluation is incomplete "if it does not also comment on the worth, utility, or merit of the evaluated entity as well" (p. 41).

Within the classroom situation the evaluation phase of a study can be organized as a natural follow-up to the investigative and production phases. In this manner the entire learning situation can function as a heuristic and synergistic whole.

Summary and Conclusion

In this review of curriculum theory I have emphasized, to a large extent, the broader horizons for learning which appear to be possible using qualitative approaches as opposed to traditional "control" methods. This conceptual base is one of the significant components supporting the methodology presented in Chapter 3.
Perhaps a metaphorical description would be apropos. Kliebard (1975a) suggests that the roots of curriculum design relate to three areas: production, growth, and travel. His travel metaphor seems to coordinate with naturalistic inquiry:

The curriculum is a route over which students will travel under the leadership of an experienced guide and companion. Each traveller will be affected differently by the journey since its effect is at least as much a function of the predilections, intelligence, interests, and intent of the traveller as it is of the contours of the route. This variability is not only inevitable, but wondrous and desirable. Therefore, no effort is made to anticipate the exact nature of the effect on the traveller; but a great effort is made to plot the route so that the journey will be as rich, as fascinating, and as memorable as possible. (p. 85)

Although perhaps the "nature of the effect on the traveller" should be given consideration, other aspects of this metaphor seem fitting. Queries stemming from the last line might include: Who will plot the route? What influences will chart the course? and What leeway does the curriculum traveller have along the journey?

Huebner (1975b) speaks of "images of the future" (p. 275). Whose culture and heritage will provide the grounding for what future? What is the role of education? The advocates of qualitative inquiry in curriculum seem to
have found an illuminating key. Such inquiry suggests the potential for experiencing new realities and discovering greater insights into multiple truths than are possible using traditional methods. The next section will examine some of the perspectives that may be revealed within a qualitative approach to art education.

Cultural World-Perspectives

Many of the preceding comments, although important to the structure of this thesis, reveal the thoughts of Western scholars. The writings of such scholars are prolific and varied. However, there is a tradition of commonality among them -- an adherence to verbal logic that channels thinking along basically linear tracks. Hall (1976) submits that "Western man sees his logic as synonymous with the truth. For him it is the only road to reality" (p. 9). It is because of such logic that Western art has become, in the minds of many people, separated from life. Unfortunately, this type of thinking and this "separation of art from life" has extended even into the art classroom, resulting in the "school art" described in Chapter 1.

As previously noted, Western scholars have recently begun to gain valuable insights from more holistically-oriented Eastern paradigms. Reconceptualized views of curriculum, such as those outlined in the preceding section, illustrate the influence of this thought.
In the development of viable art education for a multicultural society, views from many cultures must be considered. By reflecting on these views, important insights can be gained concerning the relationship of art to life. An understanding of this relationship would, in turn, help to provide a broader philosophical foundation for program development.

In the overview provided in this section, observations on art, culture, and life, and comments on education, as they reflect Japanese, Chinese, East Indian, and Native Indian perspectives representative of the multicultural nature of the Vancouver locale add to the philosophical base relating to the methodology in Chapter 3. In many cases, this review is based on comments from artists and art historians within those cultures.

Japanese

In his introduction to Soetsu Yanagi's *The Unknown Craftsman* (1972), Bernard Leach notes that Yanagi makes no distinction between truth and beauty, nor between fine and applied art. He refers, rather, to Yanagi's "Kingdom of Beauty" theory in which "all varieties of art - primitive, folk, aristocratic, religious, or individual - meet in equality at a topless, bottomless, round table. This [he thinks] has never been stated before and may indeed come to be accepted in a mature and round world" (p. 89). Yanagi points out that "each nation has in its own art an expression of its particular perception of beauty. By looking at the
art of all peoples, by loving and respecting it, the nations of the world can, [he believes], achieve mutual spiritual harmony" (p. 156).

These statements, when contrasted with the Western view of "art as object", as a separate entity which can only be fully appreciated and understood by an elite few, provide an entirely different framework for a conception of art. These statements also suggest the potential for an entirely different approach to the study of art in education.

The key to the art of appreciation and to the success of depiction in Japanese art is observation. Yanagi provides the following explanation:

Socrates saw the identity of action and knowing. To see and at the same time to comprehend is the ideal, but in practice we are far removed from this unity . . . . of the two, those forced into the field of knowledge are in the worst position as far as beauty is concerned. To be unable to see beauty properly is to lack the basic foundation for any aesthetic understanding . . . . To "see" is to go direct to the core; to know the facts about an object of beauty is to go around the periphery. (pp. 109-110)

Yanagi suggests that in order to refine the ability to see, the desire to judge immediately must be put aside. The object must be contacted directly and positively. He cautions that "gazing at objects through the colour called
ego" (p. 153) will prevent one from seeing the true meaning of things.

Yanagi also provides a caveat to the quantitative approach. He suggests that when such a treatment is used, one can only see those parts that correlate with the measurement instrument. "Whenever fixed rules are applied to an object, only certain parts of it may be perceived. But an object is an integrity; when, therefore, we force dualistic distinctions upon it, its reality has already fled" (p. 153).

With regard to education, Yanagi remarks that "attempts to improve the attitude of society through aesthetic and cultural education at school is very important. School education these days seems to be inclined too much to intellect and is lacking in cultural feeling" (pp. 218-219). What is important, he feels, is to concentrate on learning to understand the truth behind cultural art, to "reflect upon the social background" (p. 213) that provides the impetus for art and beauty.

Cultural reflections can reveal unique perceptivities. The Japanese culture, for example, is permeated with a special aesthetic sensibility referred to as *shibui*, which is understood by all people within the society. Muraoka and Okamura (1973) explain that an appreciation of the beauty of nature and of man-made things is "a matter of course . . . This has been the tradition of aesthetic consciousness since ancient times in Japan" (p. 15).
Shinkokai (1961) explains that the Japanese people have an "easy familiarity with practical aestheticism", which "at its practical best . . . may be a model pattern of gracious living, while at its spiritual height, it may attain the depths of Zen philosophy" (p. 95).

Yanagi (1972) emphasizes that it is "the seeing eye" (p. 97) that provides the key to the relationship between truth and beauty. It is through this concept, he feels, that Japan can make its greatest contribution to world culture.

Chinese

According to Sze (1959), one of the underlying motives of Chinese life is a sense of fitness: "Essentially, the sense of fitness is knowing what to do and how to do it, suitable to the occasion, with the implication that, in performing a rite or behaving ceremoniously, one understands the meaning and purpose of the ritual approach" (p. 6). This motive stems from the great unifying aim of expressing Tao, the Way -- "the basic Chinese belief in an order and harmony in nature" (p. 3).

In terms of Chinese art, this pattern made specific demands on the training and discipline of painters, whose goal in traditional Chinese painting focuses on expressing the harmony of Tao.

Two specific features are implicit to the traditional education of a scholar. One is the close relationship between painting and calligraphy, and the other is the traditional
view that "painting is not a profession but an extension of the art of living" (p. 6).

Ritual has always been important within Chinese culture. Both painting and "every other phase of Chinese life" has traditionally served "to order the life of the community in harmony with the forces of nature (Tao), on which subsistence and well-being" (p. 7) depend. In painting, the central goal is to express the Tao of living by revealing the essential inner spirit or life force of the subject. This could be contrasted with the Western approach, which tends to place emphasis on the depiction of outward appearance.

In both Chinese and Japanese cultures, folk arts play a significant role. The beauty of folk crafts is appreciated for its relationship within the daily lives of the people. The natural beauty of these objects is a beauty of the warm and familiar, a beauty of total selflessness steeped in tradition, which reflects "the times and environments and life styles of its users" (Muraoka & Okamura, 1973, p. 13).

Chinese and Japanese art both embody a tradition of "selective vision", reflect an all-encompassing attunement to nature, and are based on long-standing traditions and aesthetic ideals. The study of either one of these cultures within art education could vastly enrich the field.

East Indian

Anand (1933) tells us that "the Hindu view of art is the Hindu view of life" (p. 37) -- a philosophy which might
be said to extend throughout all varieties of Indian reli-
gion. Anand also points out that the Sanskrit language con-
tains no exact equivalent for the word "art". Art is only
seen in relation to the service it renders in pursuit of
"life-oriented" ideals.

Mukerjee (1948) explains that "art and religion develop
together . . . . Art, like religion, explores the entire
meaning of life, the heights and depths of man's experience"
(p. 10). Art reflects an extremely complex network of
beliefs centered around such major dieties as Buddha, Siva,
and Krishna. These beliefs are expressed to a large extent
through the traditional arts of sculpture and painting.

The major motivating force for the artist is an inner
consciousness flowing directly from his contemplation of
religion and philosophy. Swarup (1957) submits that "for
the Indian, creation as well as contemplation of a work of
art is pre-eminently a spiritual experience" (p. 74). All
aspects of art -- fine, decorative, folk, secular, utili-
tarian -- are held in equal esteem. All art forms seek to
express the spirit of the Cosmic Soul through representa-
tions of its various aspects (with beauty being one of those
aspects). The contemplation of any of these aspects would
provide a glimpse of the essential Divine. To reflect the
beauty of the Divine is thus a fundamental goal of art.

As in Chinese and Japanese cultures, crafts and crafts-
manship are held in high esteem. The craftsman considers
his divine forefather to be "Vishvakarma, Lord of the Arts", who provides both a model and a spiritual incentive. Employing traditional methods handed down from father to son, the craftsman strives toward the supreme ideal of beauty. As a result, a special sense of harmony and high standards of workmanship and design are embodied in the products.

In terms of a study approach, Coomaraswamy (1956) submits that to have cultural value, the student must accept the whole point of view which gave impetus to the work of art. He must "universalize himself" (p. 30) so that he can go beyond the simple accumulation of facts. To have cultural value the study must "become a means of growth" (p. 30).

Part of the process of learning to understand cultural art, Coomaraswamy feels, is to think about it "as their authors did" (p. 16). While the total achievability of this task is unlikely, some insight, at least, could be attained by examining the philosophical relationship between art and life. Thus, a study focusing on products created by an East Indian craftsman would necessitate learning about his supreme ideals and investigating the motivating forces that would lead to the creation of his products.

Coomaraswamy explains that the study of cultural art is a study in values:

Taking this point of view, we shall break down the social and economic distinction of fine from applied art; we shall no longer divorce anthropology from art,
but recognize that the anthropological approach to art is a much closer approach than the aesthetician's; we shall no longer pretend that the content of the folk arts is anything but metaphysical. (p. 21)

Questions which he feels should be asked should focus on the ultimate truth and function of the object. In this light, he suggests that "the human value of anything made is determined by the coincidence in it of beauty and utility, significance and aptitude". The production of objects should not represent "a reduction of the standard of living to subhuman levels" (p. 22).

In terms of investigating the significance of cultural arts, Coomaraswamy feels that the anthropologist can play a key role. An anthropological approach can go far beyond a mere historical study "which generally penetrates no farther than an analysis of styles, and certainly not to an analysis of the necessary reasons of 'iconographies or logic of composition" (p. 75). In the study of symbolism, for example, made possible through anthropological procedures, a universal language is addressed. Coomaraswamy explains that "the content of symbols is metaphysical" (p. 78).

[Whether it is] a crucifix, Ionic column, peasant embroidery, or trappings of a horse [there is] . . . meaning over and above what may be called the immediate value of the object to us as a source of pleasure or necessity of life. This implies for us that we cannot pretend to have
accounted for the genesis of any such work of art until we have understood what it was for and what it was intended to mean. (p. 78)

Part of the challenge involved in the study of cultural art is to try to place the work in the context of its creation, in its traditional or contemporary setting, so that its primary function can be ascertained. The values and motives relating to that context can be very culturally revealing. Maduro (1976), for example, provides an anthropological report of Brahmin painters of Rajasthan. Based on field work carried out in 1968-70, the report shows how artists have adjusted to commercial demands, while at the same time remaining true to tradition, by producing two types of paintings: those which they sell to tourists, and those which remain traditionally functional as important elements of cultural identity. Maduro provides the following comment for future consideration:

The Hindu God of Creativity, Lord Vishvakarma, has said: "I shall be Many". Within the amazing diversity and cultural pluralism that characterize our contemporary societies, we shall have to consider the god's words seriously and search for underlying symbolic unities. Perhaps we will pass from this stage, in which exotic ethnic arts are simple curiosities and status symbols, to the exciting possibilities of a more serious time in which more people actually study
the cultures from which the arts derive. Art can play a vital role in this cross-cultural adventure. (pp. 243-244)

Native Indian

For many historians, politicians, and scholars, the world is characterized by a distinct East/West division. This generally accepted division is reflected through time associations, value systems, religious systems, and thought processes. However, even within these major divisions there are unique variations. It might also be posited that there is a "third" major world division -- a category which is too frequently overlooked. This is the aboriginal, or "native" perspective. Although this too has numerous variations and sub-distinctions, the general view is one which is unique to the same extent that the East/West differences are unique.

Simon (1973) suggests that "throughout Indian thought there is an omnipresence of [a] sense of partnership between mortal men and spirits, of life . . . being mortally given for immortal ends" (p. 9). This, she feels, is one of "the most astonishing of nature's teachings, revealed only to the human spirit, never to the physical eye" (p. 9). Highwater (Note 4) explains that the power found in the earth, in the sky, and in all of the things that are part of creation reflects an implicit harmony. When speaking of the traditional view of life, Highwater relates that the Indian tries to maintain harmony "with forces seen and unseen in
that magnificent background of his life". The Indian believes that he is "part of everything else, and not always the most important part". Highwater contrasts this with the "Western" view in which man is considered to be special and superior, where everything can be used at his discretion.

Highwater also relates the Indian belief in a "multiverse". He notes that "one of the most complex lessons" of his life was to learn that non-Indians believe in a "universe", maintaining singular views of reality. The problem with this, he submits, is that "when you believe that you are the possessor of a unique and singular truth you possess a kind of momentum, perhaps a kind of compulsion, which people who believe in many-truths do not possess". Highwater emphasizes that it is *meanings*, rather than a singular truth, which preoccupies Indians. Robert Davidson (1978), speaking from the Haida viewpoint, confirms this statement when he suggests that there are three sides to events and ideas: "your side, my side, and the truth" (p. 12).

Within Indian cultures, art is totally interwoven with life, functioning as an indivisible component implicitly tied to religion, superstition, social structure, and nature. All of these facets traditionally reflect one another. Highwater (Note 4) explains that "in no Indian language is there any word which conveys the idea of art. That's because everything is art and there is no need to become conscious of it or self-conscious of it". The split between art and
life, and therefore the introduction of the distinct concept of "art",

comes into existence only at the moment when art ceases to be the carrier of a unified ideology of a people, when a society's belief in itself and its central mythology is shaken by invaders, radicals within its own ranks, or military subjugators. When art is detached from its central mythology, it becomes its own ideology. (Highwater, 1976, p. 195)

Such a division between Northwest Coast Indian art and life came with the arrival of the Europeans. When the potlatch was outlawed the entire economy and social structure of the region was left in great disarray. Art lost its essential motivation.

Fortunately, the past decade has marked the beginning of a revival -- referred to by some as "a renaissance" of native art. For many native artists this has included a cultural search in pursuit of their roots. This search has resulted in a reawakening of traditional concepts and ideologies. In the northwest coast indian artists 1979 graphics collection, the following statements reveal views of contemporary Indian artists:

- There has been been a lot of things written about our art. A lot of those things are not true because it was always written from outside the culture, and always from a Christian point of view . . . . To really understand
the art, you have to understand the culture, and the history, and you have to understand the people . . . . You can't separate the art from the people. (Dempsey Bob)

- Words are not our medium; our . . . art is our language, and we speak of sacred beliefs. We are philosophers, prophets, and poets. We are the recipients and workers of supernatural powers, and we are the voice of the nature of things. It is each artist's task to interpret these supernatural and natural laws. (Joe David)

When speaking of traditional views, Francis Williams adds: "We didn't call it art in those days. It was a process of living".

Conclusion

Highwater (Note 4) states his concern for bringing to the attention of the classroom the fact that it is unnecessary to settle for two, three, or at most four hundred years of history, as a focal point for the study of art, "when you might have . . . perhaps 30,000 years of history". Perhaps part of the problem is due to the fact that "art" (as studied in North American schools) is commonly conceptualized as "Western" art, primarily in the European sense. A broader perspective would include the vast and rich heritage of aboriginal and Eastern cultures, which goes back thousands of years.
In terms of viability, the ethnocentric Western conception is desperately in need of expansion. Older cultures are based on beliefs, values, and motivations which are often more clearly reflected through the arts than through systems of logic such as print, which comprise the scientific, quantitative mode. In Highwater's words (Note 4): "The job of art [is] to make the ineffable, the unfathomable, visible to us".

In terms of its potential for opening up new, and to a large extent unexplored, visions of the world -- visions that could greatly increase cultural competencies -- art education must begin to listen to these cultural world views. It must open up new avenues for gaining insight into culture and into the fundamental meaning of art and life. The final section of this chapter provides a survey of initial and current attempts to expand the field in the direction of its culturally-based potential.

**Art Education**

It has only been within the last ten to fifteen years that art educators have begun to discern the value of addressing the cultural theme in art education. The initial recognition may have been in response to the 1960's ethnic revitalization movements, which resulted from the 1954 American Supreme Court ruling which outlawed segregation.
In this final section of the chapter a brief historical survey is presented, relating major developmental views concerning the cultural component within art education. It might be noted that many of the suggestions come from American art educators. There are several reasons why these sources are important. Although the Canadian federal and provincial policies on multiculturalism have been actively urging educators to turn their attention to issues focusing on cultural pluralism, their recommendations have, to date, received little recognition from Canadian art educators. In 1972, for example, the province of B.C. reprinted the curriculum guide for elementary school art, which included a 1964 outline for primary grades and a 1968 outline for intermediate grades. The guide focuses almost exclusively on "production" activities, with an almost complete lack of attention being given to the promotion of intercultural concepts. The revision date for that document has not yet been announced.

At the same time, some Canadian art educators receive American art education journals. The views expressed in these journals, as well as in major American publications, provide an important impetus. It might therefore be inferred that American-based views help to provide the foundation for the present theoretical and practical state of Canadian art education.
Initial Discernments

In 1966, June K. McFee presented a paper, the purpose of which was to address the relationships between society, art, and education as considerations for art curriculum. In this paper McFee recognized a number of implications for art education, relating to current social change. A research focus on social functions and behaviours relating to art was described as a major avenue for learning about the importance of art as a unifying factor in the community. At the same time, the question of organizing art experiences and symbolic communication as a means of helping cultural groups maintain a sense of identity was posited as a major challenge. In this 1966 paper, McFee foresaw the potential of art education as a key factor in the development of students' cultural awareness.

Newman (1970) added to McFee's ideas by suggesting that since "artistic expression has long been regarded as one of the better indices into a particular culture's ethos" (p. 18), a focus on this in the art curriculum would help in the promotion of intercultural understanding. Interaction with the art of others was suggested, along with interdisciplinary inquiry.

Anthropological views were introduced by Ianni (1968) as he highlighted the ethnocentric stance taken by European educators. Ianni suggested that great potential lay in reaching toward folk cultures within society as a source
for artistic and cultural enrichment.

Similar anthropological insights are seen in Feldman's *Becoming Human Through Art* (1970). In this work he suggests that "the failure to see the dialectical nature of art and therefore the purposes and functions of art in the world has created considerable mischief for art education" (p. 177). Humanistic studies, he notes, would illuminate questions that deal with the quality of life and provide relevance for everyone. Such questions "directly involve man in the anguish, achievements, and aspirations of other people, and in enduring human questions of artistic form, moral value, and personal belief" (p. 174).

Feldman states that "the nature of art as ritual and confrontation stands at the heart of a humanistic theory of art education" (p. 177). Within such an approach, Feldman suggests the following categories:

1. **Cognitive study** - learning to understand the world, learning about man through art
2. **Linguistic study** - learning the language of art
3. **Media study** - learning about the interaction of materials and meanings
4. **Critical study** - learning the techniques of art criticism

Feldman's curriculum proposals are based on joint teacher-student consultations, focusing on inquiry based on real problems. Encounters with the world are seen as important
starting points for making the art curriculum meaningful and authentic.

One significant curriculum framework, published in 1970, is the guide for elementary art instruction for Ohio schools. Both Feldman and McFee, among others, acted as consultants on this project. The result is a program format based on three key goals:

1. Helping each student achieve personal fulfillment
2. Improving society through greater artistic understanding
3. Transmitting cultural heritage through art.

The guide provides suggestions for organizing content through unit themes designed to increase the children's awareness of art in society. Still in use, this guide is an important contribution to the field.

In terms of theoretical foundations, Chalmers' (1971) dissertation provides a substantial rationale by illustrating how art plays a pivotal role in transmitting, sustaining, and changing culture. It was suggested that, among other things, art "may bolster the morale of groups to maintain unity and social solidarity and may also create awareness of social issues and lead to social change" (p. 101). The suggestion was that the social foundations of art and art's functional role in human affairs would provide a broader scope for art education than a focus on aesthetic values alone.
The concern for social values could also be seen in a gradually increasing interest in multiculturalism. In the Multicultural Education Development Program (MEDP), initiated at Indiana University in 1972, for example, the art department provided a program component entitled "The Arts in a Multicultural Society Project" (AMSP). This project was based on the philosophy that "art education provides a unique opportunity for participating in culturally diverse learning experiences" (Lovano-Kerr & Zimmerman, 1977, p. 34).

The 1972 NAEA Pacific Regional Conference also dealt with art education in cultural context. The conference theme — "A Celebration of Peoples" — focused on the importance to art educators of understanding the diversity of cultural experiences and concepts of reality in terms of providing significant learning in the arts (Glaeser, 1973). In Glaeser's (1973) subsequent investigation of art and culture he describes the role of the art educator as one of helping children to discover common and shared dimensions of life so that traditions can be both newly experienced and unified with contemporary ones for transcendence into the future.

At the 1973 NAEA Miniconference on culture and art education, held in Taos, New Mexico, discussions centered on possibilities for making art education more meaningful for children in a pluralistic society. Suggestions that came from those discussions included:
- the importance of finding a place for the vernacular educator in the school, to help to bridge the gap between school and community
- the encouragement of parental involvement
- the better use of museums as sources for "educational material that could help to foster children's cognitive, aesthetic, and cultural growth" (Taylor, 1975, p. 11).

The conferences and publications of the late 1960's and early 1970's helped, in Chalmers' (1973) words, to set the stage for the "eclectic approach" (p. 255). However, as of 1974, art education still had a long way to go in terms of expanding its horizons to more adequately embrace the cultural issue. One problem was that writers of "popular" art education magazines generally seemed to overlook the entire question concerning the relationship between social values and art in education (Chalmers, 1974). As Chalmers noted, very few art educators had even "publically admitted the shortcomings of much current art education" (p. 21).

To this point, the comments have revealed the initial progression of thought concerning cultural art education in terms of "mainstream" schools. The premise for this thesis lies in the conception that such schools could be of greater value if the cultural component were given greater emphasis. However, other school situations should also be considered. Bryant (1974), for example, addresses the issue of art education for American Indians in the Bureau of Indian Affairs'
schools. Such a study reminds us that there are constituencies other than the mainstream that should be considered as well.

Such considerations could offer mutual advantages. Bryant (1974) submits that the implications of his study can benefit both the art educator and those involved in American Indian education. He identifies that these assumptions are based on the following ideas: "culturally identifiable arts contribute in a positive way to the enrichment of all art . . . the concept of cultural deprivation works both ways and there are a multitude of experiences enriching the lives of Indian children . . . of which middle class urban children are deprived" (Wax, 1971, p. 86).

One of the conclusions of Bryant's study indicated that "the aesthetic sensibilities which form the context of current American Indian art expression may remain basically antithetical to those of American non-Indians" (p. 117). Such insights would be fundamental to providing viable art education for Indian constituencies. At the same time such ideas would be an important component of a cultural "mainstream" art program, adding to a conceptual foundation that could help students to comprehend alternative world views in relation to art.

It must be remembered that the link between art and life, indivisible in so many traditional cultures, can serve as an exemplary model for the cultural investigation of art. Such considerations can lead to an expanded structuring of
art education. The following section provides an overview of recent developments.

Contemporary Trends and Orientations

As an extension of McFee's earlier work — *Preparation for Art* (1970) — a new publication was introduced in 1977. Focusing on the promotion of intercultural understanding through art, the 1977 book states that the most critical point concerning education for multicultural societies is as follows:

To equip children of varied cultural backgrounds to cope in the mainstream of the society without causing them to devalue their own cultural background. We must remember that a people's identity is developed in relation to their background, and that the art in it helped them learn and develop concepts of who and what they are. (McFee & Degge, p. 10)

The focus of the book is described in the following statements:

This book is concerned with art as an integral part of people's lives and with the ways art enhances and influences the human experience. It analyzes the searching and expressing functions in creating art. It studies design as an ordering process of human existence and analyzes ways the built environment expresses people's values and how these long-lasting formations influence life styles. (McFee & Degge, p. 2)
Although content suggestions and activities are included, the book maintains a strong theoretical emphasis, requiring the reader to comprehend the overall structure of the theories before making decisions towards implementation.

Another resource, introduced the following year, is Chapman's *Approaches in Art in Education* (1978). This resource provides a foundation program for preschool to junior high art education, incorporating both interdisciplinary and multicultural aspects. Reflecting the goals of the 1970 Ohio guide, for which Chapman provided major inspiration, the three main purposes of art education expressed in this book are: providing for personal fulfillment, nurturing social consciousness, and transmitting the cultural heritage. These goals were the results of Chapman's recognition of the need for cultural enlightenment. The book provides an almost encyclopedic format designed to offer a source for understanding the artistic process, for perceiving and responding to art forms -- including the development of critical skills -- and for learning to understand the role of art in contemporary society. Observation, interpretation, and value considerations are implicit features. Chapman's book provides a major contribution to the field.

While resources such as those described above are unquestionably significant, the emphasis appears to be concentrated on Western contemporary society. Very little is mentioned about the philosophies, beliefs, or world views
stemming from other cultures. However, an article by McIntosh (1978) reflects the potential of a more all-encompassing paradigm. In this article she proposes a "cultural interface" approach to art education. The goal of this approach is the democratization of society, which, according to McIntosh, "will grant the individual the right to decide for himself which cultural values, beliefs, and practices he will incorporate into his life" (p. 18). Within the model "differences are respected and maintained", but "similarities are also actively sought and encouraged to grow".

The model is based on the following concepts:

- No hierarchy of cultures is implicit in this model: one culture is not seen as inherently superior or inferior to another. Cultural diversity is an asset.
- Inherent in the model is the realization that education must help to prepare students to live in an unknown culture, that of the future. This can be accomplished by having students learn about and through the diversity of cultures, not just in America, but in the whole world, and not just in the present, but also in the past. Developing competencies, understandings, and skills in more than one culture, preferably in many, will allow students to more readily adapt to whatever the future holds for them, (p. 18)

One of the major problems relating to the challenge of providing a viable culturally-based program is the lack of
generative reference material reflective of the arts of different cultural groups. Such material could play a key role in developing background understandings leading towards cultural competencies.

Grigsby's *Art and Ethnics* (1977) is an example of the type of material that could help classroom teachers relate to the cultural heritage of specific ethnic groups. In this book, Grigsby explains that "natural forces, such as geographic location, climate, terrain, vegetable and animal life, influence the artists and the art product" (p. 60). Also important, he notes, are concepts of self, family, clan, tribe, and race. However, he suggests that religion is one of the most powerful forces in shaping the ethnic component. Through such comments Grigsby provides insight into numerous factors that should be considered in the study of art -- but which are very rarely addressed.

At the 23rd World Congress of INSEA in 1978, McFee (Note 10) provided the reminder that "philosophical theories of aesthetics are often based within one cultural value system, so it is sometimes difficult to use a theory from one culture in responding to the work of an artist from a distinctly different culture". She noted that "since one of our goals is to increase world wide understanding through the arts . . . we need to develop more awareness of the cultural factors that influence aesthetics". In essence, she was alluding to the need for gaining insights into alternative concepts of reality.
At the same conference, Smith (Note 1) cautioned that "division and dissension must be counted among the possible unintended and unwanted consequences of teaching for cultural diversity as currently practised". However, he suggests that by concentrating on the goal of cultural competency the outcome would eventually enable students "to operate in different systems as the situation may require". Smith feels that "the dialectical method . . . provides the most promising paradigm for experiencing a different culture". The approach would involve treating the alien culture as a "significant other", emphasizing respect. Thus, he proposes that the right way to celebrate cultural diversity would be through unbiased inquiry designed to address the significance and relevance of particular phenomena. The enlarged perspective which would result would be an important personal benefit.

Summary

As has been shown in this review, inquiry into the potential for cultural studies in art education has had a relatively brief history. It is perhaps for this reason that so few models and viable approaches are available. As is the case with many developing fields, much of the cultural emphasis to date is found in the form of theory. The methodology presented in Chapter 3 provides an implementation model as one possible avenue for attending to the needs inherent within the field,
Summary and Conclusion

The six major elements which have been reviewed in this chapter -- anthropology, sociology, the field of multiculturalism and education, curriculum, cultural world-perspectives, and art education -- might, at first glance, appear to be somewhat insular. However, it is this reviewer's contention that these elements contain factors which, in the development of a culturally-based art education program, must be considered with reference to one another.

The disciplines of anthropology and sociology help to suggest study procedures for the investigation of cultural art. However, special considerations are needed for the multidimensional field proposed within this thesis. Since the purpose of this study is to develop a methodology which could serve a pluralistic society, the relationship between multiculturalism and education has had to be examined. Historical trends have helped to define directions for present and future developments.

Significant issues and trends in curriculum theory, and developmental views in art education have helped to further delimit the rationale behind the methodology being advocated in this thesis. Finally, the multicultural world views which embody unique philosophies and values pertaining to art and life help to provide an enlarged framework within which to consider the relationships among the other components.
Thus, each of the six major elements examined in this chapter must be considered as interdependent. Before turning to the methodology in Chapter 3, some of these interrelationships might be considered in the following comments.

At various points throughout these first two chapters, references have been made to major world divisions. In essence, the scientific/intuitive split which characterizes world cultural perspectives has also found its way into curriculum theory. Gradually, Western theorists are expanding their frames of reference to encompass the holistic, associative forms of thinking that have been traditionally characteristic of Eastern modes. Structures for inquiry are being proposed that would expand the possibilities for coming "to know" about a given phenomenon.

It has been shown that the doctrine of "art for art's sake", an individualistic "Western" notion, is, in fact, "a sacrifice of humanity to art, of the whole to the part" (Coomaraswamy, 1956, p. 83). The shortcomings of this Western view have rarely been recognized in art education theory.

In terms of the present world situation, it is important to realize that the impact of scientific and modernistic views on the old cultures has caused upheavals such as have never before been felt in the history of mankind. Major adjustments to thought, ideals, and values have had to be made. The traditional arts have suffered in many ways,
resulting in the sacrifice of quality to quantity, functionality to frivolity, and the separation of art from life. At the same time, truth and beauty have often been swept aside, resulting in degeneration on many fronts, and a depreciation of standards.

Yanagi (1972) has proposed that one means of counterbalance against the machine age is through the use of man's hands, working directly with natural materials, towards expression of his inner nature. Coomaraswamy (1956) sees the re-establishment of the "master-apprentice" approach as an important means by which harmony and quality might be revived. Yanagi notes the special significance of the craftsmanship approach as follows:

In these days of deterioration of the art of the people nobody else is available who can set the standards of beauty other than the artist-craftsman. Today . . . we need the capacity of those who can show us how to properly appreciate beauty in work . . . . The presence of artist-craftsmen is to serve as a bridge between this period and the next flowering of the art of the people. Their value therefore, lies in their ability to understand beauty rather than in their expression of it. Consequently, their work takes on great significance as a gift to the world of thought. (p. 201)

The problem and challenge for the art educator is to find viable methods for gaining insights not only into the appreciation of beauty but into avenues for creating beauty. The
cultural world arts provide an almost limitless source for this inquiry.

Both art educators and curriculum theorists have begun to recognize the anthropological roots of qualitative inquiry. Procedures that facilitate observation and discussion are fundamentally suited to this type of research. However, it is essential to keep in mind the holistic context of qualitative inquiry. This involves a search for relationships and an exploration of the inherent drama involved.

In essence, we are placing the intellectual mode of interpretation in juxtaposition with the intuitive mode. In Jaworski's words:

The former is based on the use of logic, words, concepts, and causality, while the latter is based on vision (sometimes precognitive), emotion (including inspiration), dream (and its speciation, trance), and synchronicity (a mechanism that interconnects all parts of the universe into a whole). (Northwest coast, 1979)

Jaworski notes that by attending to the intuitive, one can reach "a deeper level of art where words become useless, and intuition must take over to help us follow these images as they meander through the pathways of the human and the divine" (n. p.).

One of the arguments presented in this thesis is that school must provide a means for educating the intuitive. This skill is as important to the technologist as it is to
the artist, since it holds the key to qualitative life. Another argument presented is that the school must focus on craftsmanship to the greatest degree possible, emphasizing the integral relationship between material and function. In this process it must attend to nature's laws and follow the natural course towards truth and beauty. By placing the emphasis on craftsmanship, a sense of responsibility is cultivated. By emphasizing critical skills the student learns to consider his/her own advancement in a spirit which can lead to life-long questioning concerning matters of quality.

Emphasizing an implicit feature relative to this quest, Eisner (1979) states that

All of us construct our conception of reality by interacting with the environment. What we take to be true is a product not only of the so-called objective conditions of the environment, but also of how we construe that environment. And that construction is influenced by our previous experience, including our expectations, our existing beliefs, and the conceptual tools through which the objective conditions are defined. (p. 214)

These concepts of reality are also reflected in our arts. As Lee (1949) submits:

Every art represents the mind of the people that creates it. The mind of the people has been molded gradually within the frame of their conventional thoughts. These
thoughts did not take their form all of a sudden but arose by deduction from collected observations of daily life as lived under the natural conditions, or rather the geographical conditions, of the area concerned.

(p. 36)

Somehow our conceptions of reality have to become flexible enough to allow us to consider other conceptions. As Lee has shown, art is essentially an embodiment of these alternative views. As such it is an eminent field for investigation.

The importance of broadening our perspectives cannot be overemphasized. Cultural diversity is a fact of life. The impact of industrialization is extending into all corners of the world. As important as it is to examine the implications of these factors within our own cultures, there are broader dimensions to consider. Ultimately, the curriculum should provide the means for developing skills that will enable children to become citizens of the world. The inquiry that occurs within the curriculum should be both educationally and culturally significant. This must be true of art education as of any other discipline.

The methodology presented in the next chapter represents an attempt to weave the above-mentioned considerations into a flexible framework that would help both students and teachers to address the issues and refine the necessary skills that might lead toward the development of cultural competency.
Chapter 3

THE METHODOLOGY

In 1520, after viewing an exhibit of artistic treasures brought from Mexico to Brussels, Dürer wrote: "All the days of my life I have seen nothing that rejoiced my heart so much as these things, for I saw amongst them wonderful works of art and I marveled at the subtle ingenuity of men in foreign lands. Indeed I cannot express all that I thought there" (quoted in Fraser, 1971, p. 25). The challenge for art education is to find avenues that will instill in students and teachers the sense of excitement and motivation that must accompany qualitative inquiry into culturally-based arts -- so that the inherent richness, both material and ethereal, of such objects and forms can be fully revealed.

It has been suggested, in Chapter 2, that strict adherence to scientific methods would greatly limit the potential for discovery in education. As Howell (1979) points out, this quantitative approach attempts to omit the foundation stage which should encompass observation and description. A more holistic qualitative approach would combine Eastern and Western methods to provide a greater balance in theory and investigation than either means used alone. What, therefore, must be considered in planning a methodology?
Pohland (1972) reminds us that a methodology is basically a strategy. The value of this strategy, he feels, lies in its heuristic profit. From the learner's standpoint, the methodology should allow the student the opportunity to make sense of the world — to ask questions and seek answers through the examination and ordering of materials. In Greene's (1975) words, it should allow the learner to impose "configurations" (a term he attributes to Merleau-Ponty, 1964, p. 99) "by means of experiences and perceptions made available for personally conducted cognitive action" (p. 299).

Pinar (1975) notes that Macdonald (1975a) calls for an "action" approach in curriculum. A similar approach to research is advocated by Yamamoto (1977) as he describes the teaching-learning aspects involved: "One critical ingredient . . . is a realization that the sharing . . . in such an experience adds immensely to the development of the participants, of their self-esteem, insight, competence, and autonomy" (p. 90).

An essential requirement is the establishment of a trusting relationship between teacher and students. In such a relationship students are actively involved in planning procedures. Although the teacher has a key role in terms of coordinating inquiry and focusing investigations with regard to value orientations and goals, students should be consulted about these values and goals. Their
reactions and suggestions should be a prime component within the planning stages. Eisner (1972) suggests that questions should address the ideas that students have concerning both projects and time arrangements involved in the learning activities (p. 181).

In her examination of the teacher's role, Wolfson (1977) suggests that the teacher must be aware that children's natural "out-of-school" learning involves "communication, action, exploration, encounters, the expansion of awareness, and the construction and reconstruction of meaning" (p. 83). These kinds of activities, she feels, should be encouraged within the classroom setting.

A further dimension relates to the two different "worlds" which interact in the school situation. As Robertson (1961) points out, at school the child is very likely to be presented with "a complete new set of values" (p. 57), often far different from those related to the home situation. At school, the objects and experiences of the child's physical and social world become extended, so that his own views have "to be brought into relation with a group of people" (p. 57). As has been indicated in Chapter 2, the cultural factors involved can be very significant.

Rather than ignoring the social and cultural implications of the student's dual existence in these situations, the curriculum should facilitate the correlation of these factors. It is only through such correlation that the
curriculum can be made relevant. In proposing the relationships between such considerations and the student's learning, Greene (1975) writes:

the individual, in our case the student, will only be in a position to learn when he is committed to act upon his world. If he is content to admire it or simply accept it as given, if he is incapable of breaking with egocentrism, he will remain alienated from himself and his own possibilities; he will wander lost and victimized upon the road; he will be unable to learn. He may be conditioned; he may be trained. He may even have some rote memory of certain elements of the curriculum; but no matter how well devised is that curriculum, no matter how well adapted to the stages of his growth, learning (as disclosure, as generating structures, as engendering meanings, as achieving mastery) will not occur. (p. 313)

Greene further suggests that, as the vehicle through which meaningful learnings can be facilitated, the curriculum must enable the student to participate in constructing networks of relationships which would lead to discovery. In this pursuit, "the problem for their teachers is to stimulate an awareness of the questionable, to aid in the identification of the thematically relevant, to beckon beyond the everyday" (p. 315).

In terms of the art curriculum, specific features must be considered. The starting point being advocated in this thesis stems from the realization that, as an integral
aspect of culture, art can reveal unique perspectives of life and can provide important insight into values. From this basic premise specific avenues for inquiry and learning can be developed.

One of the major pivotal features of a student-centered "action" curriculum is the ability of the students to ask relevant questions. One cannot assume that the students' curiosity will naturally lead towards holistic understandings. In fact, many cultural artifacts may, at first, draw the students' attention because of their foreign characteristics. In attending to these details students may initially be prone to express ethnocentric comments that emphasize the exotic (Seelye, 1976, p. 12). It is the task of the teacher to help the students to ask significant questions which can place the so-called "exotic" into relationships that will help to illuminate the contextual framework of cultures. In this manner not only can students begin to make sense out of the material ramifications of distinct cultures, but they can also begin to examine the philosophical and ethereal elements, i.e., values, beliefs, ideals, reflected in cultural artifacts. Attention to such aspects should, ideally, trigger a heuristic process of inquiry which has limitless boundaries.

The structural organization of the learning situation is also an important consideration. One of the major limitations of the traditional "control" approach within curriculum is the idea that everyone is supposed to learn the
same things at the same time. The "early" finisher or the "slow" worker tend to present problems within "the system", requiring the teacher to make special arrangements to accommodate these "variations from the norm". However, in a true student-centered heuristic curriculum each student can more actively be involved in structuring his own learning according to his own interests and needs. Such an approach would have to facilitate both individualized and flexible group learnings, depending upon particular circumstances. The potential for both in-depth and broadly based investigations would also be essential.

A synergistic, qualitative art curriculum -- incorporating critical and productive aspects, with a cultural foundation -- would have to coordinate these aspects with the above-mentioned features. Dialogue would be essential within this approach since sharing, discussion, and mutual decision-making would be implicit to heuristic learning.

The methods proposed in this thesis initially center on ethnographic inquiry. This is followed by critical analysis, which constitutes the key process related to the organization and interpretation of contextual relationships. This analysis provides the preliminary motivation leading towards decisions related to production. The guideline in identifying the purposes of production would be to keep the emphasis totally in accordance with the contextual framework which encompasses the initial inquiry and critical discussion. A concern for quality and craftsmanship should
be linked with the value bases derived from the preliminary phases. Finally, the assessment of learning should be seen in terms of the overall development relating to each stage: inquiry, criticism, and production. By correlating all of these aspects around a cultural foundation, the aim of holistic comprehension and relevance can be addressed.

What is essentially important within this methodology is the interrelationship between each part of the learning experience. Each aspect must contribute to the next, leading to a gradually evolving qualitative awareness of the "fit" and meaning of art in culture.

In his foreword to Richardson's *In the Early World* (1964) John Melser explains how Richardson employed a qualitative approach in his classroom in a New Zealand school. In this situation "the primary demand on the child was that he think through to exactly what he observed, felt, or believed" (p. vi). This, Melser explains, requires careful training to eliminate the merely stock response and the expected answer. He notes that

In the beginning the pressure towards awareness and discrimination comes from the teacher. But since if it comes only from the teacher or if it remains mainly with the teacher the pressure will produce only imitative performance, the weight of feeling must become a community one as quickly as possible. (p. vii)

The ultimate goal was for the students to develop a solid pride in craftsmanship and to expand their intuitive aware-
ness of the world around them.

Although the central aim for the methodology proposed in this thesis is multicultural awareness through the arts -- towards the development of cultural competency (see p. 2) -- the development of craftmanship is also a fundamental goal. By learning to recognize and strive towards quality students can take a major step in the direction of becoming "response-able" world citizens. The recognition of the function and value of art in cultural context provides the all-encompassing foundation.

In the presentation of this methodology an overview is introduced first. This is followed by an in-depth examination of each stage to explicate the rationale, procedures, the scope of possibilities, and the linkage between decision levels. Reference charts are included to summarize procedural choices. A time/scope allocation is also provided to illustrate this aspect of the methodology's adaptability and potential. Finally, the use of the methodology is demonstrated through a sample study. A specific cultural theme is chosen and developed through each stage of the methodology to illustrate the practical application.

Overview of the Methodology

Basic Format

The methodology (see Figure 1) is essentially designed to provide a cyclical format for inquiry and learning. Although the teacher has specific background considerations
which must be addressed before meeting with the students, the methodology places major emphasis on teacher-student interaction. The format encompasses the following:

**Pre-interactive stage** (teacher only). In this stage the teacher makes initial background decisions which relate to the foundations and assumptions which will help to guide the inquiry. A framework for the overall goals is considered, although further discussions and delimitations for specific goals will follow in conference with the students.

In this pre-interactive stage the teacher must also consider such aspects as the organization of the physical learning environment, and the potential inclusion or exclusion of subject matter. Decisions relative to the primary curriculum orientation would provide an initial guideline for discussions with students. To a large extent such discussions would also relate to production and evaluation emphases.

**Stage 1: Research and classification** (students as ethnographers). In this stage the teacher and the students must first jointly decide on a study emphasis related to specific goals. The theme and/or approach is chosen from Charts A and B (see Figures 4 & 5, pp. 173 & 174). This is followed by the collection, documentation, and classification of the samples for study using anthropological and/or sociological processes. Note: Much, or all, of this collected evidence can be photographic. Chart C (see Figure 6, p. 175) outlines a basic format for the
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documentation/classification phase.

Stage 2: Critical analysis (students as ethnologists). In this stage students conduct a critical examination of their ethnographic research. This involves close observation, description, analysis, and interpretation in an attempt to discover interrelationships among aspects of their research. The stress in this stage is placed on arriving at contextual understandings relating to specific world views. Cross-cultural comparison would be a significant component.

Stage 3: Production (students as artists). This stage extends directly from the research and analysis conducted within the first two stages. The first task is for students, with the aid of the teacher, to formulate objectives for production. In essence particular thematic learnings based on the first two stages should initiate questions which can help the students to identify production tasks. These tasks can relate to either technical or interpretive problems which will extend the initial learnings.

In the second part of this stage the students act as artists, attending to the delimitations specified by their production goals. At all times the overall goal relating to craftsmanship is stressed.

Stage 4: Evaluation (students as evaluators). All phases of the methodology are examined within this stage. The assessment is conducted by both the students and the teacher in joint consultation. Qualitative techniques are
used to examine the decisions made at critical points, the quality of teaching/learning strategies, the quality and craftsmanship issuing from Stage 3, and the overall success of the procedures. After the evaluation has been done a joint decision is made concerning the possibilities of either extending the study theme, for greater depth or contrast or comparison, or selecting a new one. If the theme is extended Stage 5 would overlap with Stage 1 and the entire format would be repeated.

**Decision levels.** There are two critical decision levels involved in the methodology. The first occurs after Stage 2. If the theme chosen for research and analysis has been relatively restrictive the decision may be to return to Stage 1 to conduct further investigations before production questions and tasks are identified for Stage 3. In essence this return to research and analysis can be conducted as often as is jointly deemed necessary.

The second decision level occurs after Stage 4. At this point the decision relates to the choice of extending the theme into Stage 5 or concluding that particular thematic focus. In this second instance a new theme would be chosen for Stage 1 the next time that the methodology is used.
Figure 1
OVERVIEW OF METHODOLOGY: STAGES AND PROCEDURES

Background Considerations

Pre-Interactive Stage (T only)
Teacher should consider:
- curriculum orientation
- major aim(s)
- general goals
- physical logistics
- explicit/implicit/null dimensions

CHART A
Thematic Possibilities
(See Figure 4)

CHART B
Perceptual Frames
(See Figure 5)

Stage 1 (T-S):
Research and Classification
1. Make choice for study emphasis from Chart A and/or B.
2. Carry out research (may be photographic).
3. Use approach to classification as shown in Chart C.

Stage 2 (T-S):
Critical Analysis
1. Aesthetic/cultural analysis
   - observation
   - description
   - inquiry into meanings
2. Structural analysis
   (See Figures 8 & 9)

Stage 3:
Production
1. Formation of objectives for production (T-S)
2. Production (S) within one of four phases:
   - Apprentice
   - Journeyman
   - Master
   - Artist
   (See Figure 11)

Stage 4:
Evaluation
1. Student emphasis
   - overview of 3 stage development
2. Teacher emphasis
   - examination of role
3. Curriculum
   - review of educational significance

Decision Levels A + B = Points where process could be terminated if goals have been met

T = Teacher-only decisions
T-S = Joint teacher/student decisions
S = Student only

LEGEND
Implicit Features

One of the major features of the methodology is the fact that the students are required to play a key role in planning their own learning. At every stage other than the pre-interactive stage the students are called upon to make procedural decisions. The teacher's task involves helping the students to think about the choices available, helping them to consider the rationale for decisions, encouraging and facilitating the sharing of ideas, and helping them to develop a sense of responsibility as decision-makers, critics, and craftsmen.

The format of the methodology can accommodate a full class using it at one time, with everyone functioning together; it can be adapted to smaller group work, with each group focusing on a different variation of a theme; and it can facilitate individualized research and study. For each of these arrangements the teacher would function as a consultant and co-investigator.

Regardless of the arrangement the sharing of ideas and group consultation for decisions is an important feature. As each stage is developed, and particularly as each stage is concluded, the choices and decisions made should be understood and agreed upon by all concerned. If small group work or individualized study is occurring then the sharing and coordination of research should occur at key times -- particularly at Decision levels A and B -- or at mutually agreed upon stages depending upon the circumstances...
of the study. Even if the program is individualized this sharing can facilitate the coordination of research so that more holistic insights can be gained. By sharing both the results of research and the results of critical analysis the perceptual and conceptual learnings can be extended. By describing the production tasks and seeking criticism on the results the qualitative goals can extend into the development of high standards of craftsmanship.

In terms of study focus the thematic possibilities should always have a cultural base but, as is shown in Chart A (Figure 4, p. 173), the variations are limitless. Within the study a central concern should involve illumination of the philosophical perspectives which inculcate the art. Thus, as research is carried out, the world views that are represented are continuously being addressed. At the same time cultural distinctions and similarities are continuously placed in perspective and new understandings are constantly added to the conceptual whole. In this manner each thematic episode builds into an evolving picture of the cultural world, as represented through art.

In the following section an in-depth examination is provided for each stage of the methodology.
Components of the Methodology

Pre-Interactive Stage (Teacher Only)

Before examining the tasks which involve the teacher in the pre-interactive stage of this methodology one might consider the traditional tasks of the teacher in the conventional rule-governed approach to school art.

In the conventional role the teacher's major concern is directed towards selecting a production topic that will "ideally" fit within the time allotment set aside for that day's art activity. Frequently the elementary teacher will pre-make an "example" of the proposed product to show the class before they begin their "own" work -- following the rules set out by the teacher. Thus, the product is pre-selected and the "expected look" is superimposed on the students' consciousness before they even begin. In many cases the students do not even know why they are doing the activity, other than the fact that the art class is deemed to be their "fun and relaxation" time.

In this traditional situation little, if any, consideration is given to cultural values or to the implicit relationship of this activity to the total educational endeavor. Most certainly decisions relating to this type of activity rarely reflect considerations for the child's out-of-school culture, and just as rarely reflect any real concern for the cognitive extensions of this so-called "creative" enterprise. The "control" methods traditionally used emphasize
an isolation of events and, by their own structures, separate learnings so that even the teachers fail to recognize the importance of making holistic connections between activities.

In the pre-interactive stage being proposed in this methodology the teacher's primary concern is to consider the holistic educational value of the forthcoming studies. D'Oyley (1979) suggests that a good teacher/curriculum builder should be "so steeped in a knowledge of what is in the public domain" that high standards can be used to isolate parsimonious subsets which can be examined in the curriculum. He suggests that "the role of the curriculum builder is like that of the novelist: that person must isolate some experiences and focuses, and ingeniously delineate and characterize" (p. 127).

Within this methodology the teacher will not be solely responsible for the final selection. However, he/she must be aware of the implications of the joint teacher-student selections that will be made for the study focus. Using this awareness of the public domain the teacher can help the students to make balanced selections that will reinforce their holistic learnings.

Quillen (1963) posits that educators must consider how the methods used in the classroom "will transfer directly to effectiveness in living outside of the school" (p. 51). A large part of this consideration should attend to the multicultural nature of the public domain. At the
same time the teacher must consider the educational aims that relate to this effectiveness in living so that skills can be developed towards this end.

Eisner (1979) suggests that "aims are the most general statements that proclaim to the world the values that some group holds for an educational program" (p. 116). In the identification of a general aim a direction or viewpoint can be given focus. From here goals can be developed which "describe the purposes held for a course or school program" (p. 116). Decisions concerning aims and goals are implicitly related to the value bases and primary orientation of the curriculum.

As was described in Chapter 2 the value positions that shape conceptions of educational practice can fall into distinct patterns and orientations. The wise teacher should have some knowledge of which values and orientations provide the guiding framework for educational experiences which occur in his/her classroom.

The position being advocated as a foundation for this methodology is a hermeneutic format -- where interest is placed on meaning rather than control -- in concert with a social adaptation orientation. This is not to say that aspects of the other orientations will not play a role. This position simply emphasizes the major value thrust of the program. In essence the choice of orientation influences the set of educational priorities which "defines the content and influences the climate within which students and teachers
work" (Eisner, 1979, p. 71). The choice of a hermeneutic-social adaptation orientation helps to identify the learning experiences which can provide the potential for students to address the major aim of cultural competency.

In deciding on goal parameters various dimensions of culture should be considered. This requires going beyond the value systems and beliefs of the dominant culture and respecting each individual "in his/her cultural difference". It also means providing "for each person's development through his/her own life history and unique characteristics" (Macdonald, 1977a, p. 13). Therefore, in the pre-interactive stage the goals should be defined "in broad holistic terms" (p. 13) which can provide the foundation for the development of research and skill objectives, in consultation with the students.

Since the emphasis for this methodology is placed on meaning the cognitive goals should be a prime consideration. Werner, Conners, Aoki, and Dahlie (1977) explain that the cognitive view of culture encompasses "the total context developed over time through which a group collectively approaches and interprets their world" (pp. 34-35). They note that this includes the group's belief systems, worldview, values and attitudes, myths and ideals. Cognitive goals, therefore, would identify the types of understandings which might be attained by addressing specific cultural factors within a certain time frame in the curriculum. These goals may reflect the multicultural nature of the
society within which the school is located, or they could be of a more general nature. Possibilities for either depth or breadth approaches are also available.

In terms of art education as exemplified within this methodology goal considerations should identify the potential for developing cognitive understandings within the research/critical/production/evaluation phases which center around cultural artifacts. Students might begin to develop cultural competencies by first considering art associations within their own immediate out-of-school world. The values and cultural world-views related to these familiar art aspects could be explored in conversation with family members and members of the community. Such a focus would relate to the goal of developing pride in one's own ethnicity and cultural heritage. Goals related to the development of multicultural understandings through art and to understanding the role of art in culture would have to be directed towards cross-cultural research which emphasizes cognition.

Eisner (1979) suggests that one major aim of education is "to teach children to think, to act, and to learn from the consequences of one's action" (p. 120). All of the goals related to the four phases of the methodology focus on developing students' perceptual, cognitive, and creative abilities to the point where they can become responsive and responsible world citizens, capable of intelligent cultural interaction and demanding of care and concern for a common earth.
Artistic inquiry can help in the "demystification" of cultural realities, but this is only possible if teachers themselves are aware of the pervasiveness and importance of these cultural variations. The teacher must also be aware of the types of problems which could be identified as research focal points to help in the students' contextual understanding of the role of art in culture. Such considerations must be given attention before interactions with students can begin.

Eisner (1979) notes that although goal considerations are necessary the task of educational transformation draws heavily on the expertise of the teacher. He feels that events must be conceptualized in such a way that the educational promise can be clearly seen. To this end, "educationally appropriate means must be created to enable students to interact with problems or situations that will yield an understanding of . . . concepts and generalizations" (p. 119). In the pre-interactive stage part of these conceptualizations should focus on the physical logistics of the proposed study. In other words, the conditions related to research and exploration into problems should be pre-considered. Questions for consideration might include the following:

(1) What potentialities or limitations are inherent in a classroom based study? What physical requirements must be given attention? What materials might be needed?

(2) How will the study relate to the school structure
in general? Note: Both philosophical and physical aspects might be considered in this question. Would multi-level, interdisciplinary extensions be possible?

(3) Can field research add to the potential for the study? Is museum research feasible?

(4) What community aspects might be addressed? Can community personnel be involved?

By addressing these possibilities beforehand the teacher would be prepared to offer any available alternatives for research which might seem appropriate to the students' needs.

One further aspect that should be taken into consideration within the pre-interactive stage is the explicit/implicit/null dimensions of the curriculum. As previously noted, the explicit dimension incorporates the publicly-identifiable components. However, within this methodology these components would not be totally identified until the students become involved in the decision making. This student-teacher interaction, in effect, helps to make the explicit dimension more viable than it would be in a traditional "control" curriculum. As Hanvey (1965) explains:

The explicit curriculum of the school probably has less influence than any teacher would wish to know. Nevertheless, the influence of . . . programs . . . can be increased - if . . . programs demonstrably provide students with the opportunity to see human affairs in large perspective, with the skills of disciplined observation and with new power to explain
social phenomena. (p. 316)

Thus, in the pre-interactive stage the teacher can give thought to the scope possibilities of the explicit curriculum, but the final choices can only be made in consultation with the students. With the active involvement of the students it is presumed that the putative value of this dimension would be greatly increased.

In terms of the implicit curriculum, the teacher has a key role to play. Apple (1977) emphasizes that notions of "justice and ethical responsibility" (p. 14) are extremely significant. However, there are other dimensions of this implicit component as well.

In relating some of the traditional features of the "hidden" curriculum, Hall (1976, p. 209) points out that the lessons children quickly learn include: "the culturally important point that schedules are sacred and rule everything", "bureaucracies are ... real and are not to be taken lightly", and "education is a game in which there are winners and losers, and the game has little relevance to either the outside world or to the subject being studied". He suggests that ethnocentric attitudes generally lead to the imposition of Western value systems on children from all cultural backgrounds, with the assumption that all other realities are inferior. He stresses that "the way children are treated in schools is sheer madness ... Our schools are a vignette of how man, in the development of civilization and its core institutions, has managed to ignore or disrespect some of
the most compelling aspects of his own nature" (p. 205).

While Hall's comments may be overstatements, they contain a great deal of truth. Such truths are too frequently overlooked, but must become part of the teacher's consciousness if the methodology proposed in this thesis is to have validity.

The implicit dimensions of this curriculum format must include the promotion of respect for world-views other than "Western"; the implicit and explicit belief that art is an important element of culture, through which cultural values and philosophies are revealed; the expectation that children can assume greater responsibility in defining goals for their own learning and in determining "the kind of resources that they will need to pursue the ends they have formulated" (Eisner, 1979, p. 75); and the promotion of respect for the worth of all individuals involved in the enterprise. In essence it is proposed that the "game" aspect of the hidden curriculum be finally overcome so that the real business of learning can be addressed. The curriculum must allow all children to benefit, not just those from the dominant society. By focusing on a culturally-based art curriculum that incorporates these implicit dimensions there may finally be a chance for real learning and understanding to occur.

Part of this preconceptualized framework involves considerations for the null curriculum. The major dimensions and important considerations for this component have already been outlined in Chapter 2. Thus it is important to be
aware of those intellectual processes and content areas that might potentially be overlooked. In helping the students with their decisions for study focus the awareness of these aspects can help the teacher to ensure that some degree of balance is maintained in learnings.

It can be seen that the tasks and considerations that are required of the teacher in this pre-interactive stage are far different from those that would traditionally occupy the teacher's attention before class interaction. In essence the teacher is required to consider the meanings and dimensions of the forthcoming study so that he/she can provide assistance and leverage in the investigations.

In addition to the above the teacher must be capable of providing insight into resources that would enrich the study, and should be familiar with investigative procedures that might be best suited to the goals, i.e., anthropological and sociological processes such as those outlined in Chapter 2. The teacher should also be able to, in D'Oyley's (1979) words: "assure that the materials and experiences are intrinsically motivating and in meaningful small units, exhibit a caring for and valuing of high standards in student accomplishment, and judiciously guide student initiative" (p. 128).

It is unfortunate that the traditional "control" models and Tylerian principles have led teachers to believe that highly defined goals and products-in-view are essential to pedagogy. Eisner (1979) helps to expand this conception by
explaining that the art of teaching involves the ability to exercise on-going qualitative judgments as qualitative ends unfold. Obviously a framework is necessary, but it can be constructed in such a way that inventiveness and discovery are implicit within the design. In this framework many of the ends are emergent and teaching can become a true art rather than merely a routine-dominated task which often does little to inspire anyone.

Robertson (1961) puts this into perspective as follows: The teacher must be some one who is aware of the great variety of human experience, aware as no child can be of the beginnings which may lead on to the riches our civilization can offer. She is above all one who evokes interest, who can spark off such a flash. How is this done? Surely only by being excited and interested herself, and sharing that with the children . . . . If the teacher is not fascinated afresh every day by the material of her job there will be no education, only a toil of learning. (p. 85)

This methodology is designed to keep the teacher interested as much as it is designed to intrinsically motivate the students. Once the preliminary dimensions are considered in the pre-interactive stage they can provide the conceptual foundations for the teacher's role. From this point on all other decisions are made in consultation with the students.

An overview of the components of the pre-interactive stage is provided in Figure 2.
Figure 2

Background Considerations

**Pre-Interactive Stage (Teacher Only)**

Teacher should:

- consider the curriculum orientation
- identify the primary aim(s) for the program
- identify overall goals (general)
- determine the physical logistics for the program with reference to:
  - the classroom (setting & materials)
  - the school
  - field research potentialities
- consider the explicit/implicit/null dimensions of the curriculum
Stage 1: Research and Classification

One of the first tasks for the teacher -- especially the first time this methodology is introduced -- is to "set the stage" for qualitative inquiry. This requires approaching the students in a consultative manner. Although the teacher will have to help the students to understand the basic framework for study, the emphasis should be placed upon joint planning. It is important that students understand that they have freedom to decide on investigative themes and to assume joint responsibility for their learning. Thus, a dialectic atmosphere must be established.

In introducing the basic framework the teacher should ensure that the students have some understanding of the general direction and overall goals for the study. By clarifying these aspects at the beginning the students are not only provided with a rationale, but they also have a chance to ask questions and add their own suggestions. These directions and goals would, of course, be further clarified as the study proceeds.

The next step is to identify the role of the students in this first phase of the study. In this phase the students will act as ethnographers. They should understand that in this role they will be faced with a multitude of choices. They will be identifying problems and carrying out investigative procedures that will help them to learn about new worlds. They will have the opportunity to gain new understandings concerning the functions and meanings of art, that
could -- in the end -- leave them with a new consciousness and concern for qualitative life. The students should understand that in this first phase they will be called upon to define objectives and to work through the anthropological processes of gathering and ordering data. They should also be aware of the interpretive dimension which will follow in Stage 2.

In terms of class organization, it may be wise to work through a central theme with the full class the first time that the methodology is instituted. Following the initial sequence the class might be partitioned into small groups for selective investigation, or full individualization of study could ensue. In each case, arrangements would have to be made for group sharing and consultation.

The first joint class-teacher dialogue would focus upon the search for investigative themes. Plog and Bates (1976) suggest that in preparing the research design the anthropologist must begin with a problematic focus and rationale. One possible starting point in terms of the school situation would be to begin with the school environment as it relates to the out-of-school culture. This environment may be predominantly Anglo, or Chinese, or Indian, or it may be an admixture of several cultures. From this realization a specific problem could be identified that can be investigated through art. In this light children should be led to understand that, although they may not at first recognize it, a dominant Anglo environment is just as culturally unique to
someone with another world-view as their culture is to the Anglo. This is one of the reasons why cross-cultural investigation and comparison is so important.

In discussing the "demystification" process, Asante and Barnes (1979) suggest that triggering devices which could initiate intercultural investigation may be physical, sensual, or psychic. They note that "physical triggering devices may include how people of different races or cultures dress, how different they appear to us physically, and what actions of theirs are significantly different from ours to be recognizable as cultural rather than personal idiosyncrasies" (p. 97). Smell, touch, and taste are included in sensual devices. However, the visual may be initially more significant. Asante and Barnes suggest that "psychic triggering devices are included in the anticipation, apprehension, and even nervousness which may occur" when peoples of different cultures have to meet and interact.

The purpose of addressing such points of cultural differentiation within the classroom setting is not to highlight differences but to begin to attend to the depth of meaning which must be a central concern for this study. In other words, the students must realize from the beginning that their investigation of art will not focus merely on collecting and describing the world's ornaments, body decorations, variations in clothing, blanket and rug designs, pottery and basket styles, architectural embellishments, monuments, ceremonial masks, legends,
work songs, social dances, and other art forms. But the process of collecting must eventually lead to some kind of analysis, and then perhaps to some illuminating generalizations about relationships between art and culture. (Haviland, 1978, pp. 360-361)

This investigation must relate to the values, beliefs, and world-views which are reflected in the arts.

Following the initial dialogue -- designed to illuminate the field from which students will select their investigative theme -- the students must consider the learning outcomes which would be important to them. In the "control" approach this would involve stating behavioural objectives that would precisely delimit the criteria for learning. However, in this methodology, expressive outcomes will provide the guidelines so that maximum flexibility is ensured. As Eisner (1979) states: "expressive outcomes are the consequences of curriculum activities that are intentionally planned to provide a fertile field for personal purposing and experience" (p. 103). He further notes that, for the teacher, the task involves having students "engage in activities that are sufficiently rich to allow for a wide, productive range of educationally valuable outcomes" (p. 104).

In translating these concepts into the methodology, students will begin by identifying what they wish to discover through the investigative phase. These discoveries will potentially lead to new questions which can be identified in the second stage. By the time they reach the third
stage -- production -- their previous learnings will allow them to formulate new expressive objectives for production. In each phase the extent of their learnings will not be revealed until the phase draws to a conclusion. At that point, joint discussions will illuminate new directions and further decisions can be made about subsequent procedures. As Eisner suggests, "purposes need not precede activities; they can be formulated in the process of action itself" (p. 104).

In terms of the organization of research, this methodology facilitates a wide range of starting points which might constitute a viable investigative focus. Built around the thematic approach proposed by Freire (1970) and other educators (such as Gay, 1979), this investigative mode is also emergent in that its boundaries are adaptive to conceptual understandings which can encompass overlap and interconnecting variables. Thus, a singular theme can encompass many sub-sections.

Decisions relating to the extent and depth into which the study might delve can only be made within the emerging investigative process. Guba (1978) explains:

When the naturalistic evaluator [here interpreted as investigator] has identified even a preliminary set of categories he will wish to begin "fleshing" them out, i.e., by collecting information which will describe the issues or concerns in some detail, by providing perspectives for viewing them, and by developing
sufficient evidence to permit judgments to be made about them. (p. 57)

In terms of the typical naturalistic inquiry situation, Guba notes that three major strategies can be pursued:

(1) Extension - "The inquirer begins with a known item or items of information and builds on them. He uses these items as bases for other questions or as guides in his examination of documents. Amoeba-like, he inches his way from the known to the unknown" (p. 59).

(2) Bridging - "The inquirer begins with several known, but apparently disconnected, items of information" (p. 59). He/she then searches for connections between the items until the relationship is understood.

(3) Surfacing - "As the inquirer becomes more and more familiar with the area, he becomes able to propose new information that ought to be found in the field and then to verify its existence" (p. 59).

In the selection of a thematic focal point for class investigation, many related variables may be identified. Each variable can be examined in a different way, by different groups or individuals, and then these elements can be joined together during sharing sessions. The three strategies noted above would play a key role in drawing connections and determining boundaries for learning.

Guba suggests that closure can come when the inquiry has: (a) exhausted possible sources of information, (b) reached a saturation point in terms of useful yield, (c)
attained a useful degree of regularity so that integration and comprehension can occur, or (d) overextended predetermined boundaries.

An overview of thematic possibilities and approaches is provided in Charts A and B (Figures 4 & 5, pp. 173 & 174). In the selection of theme the teacher should ensure that there is some aspect of coordination between topics, even if small group or individualized inquiry is being done. In this way the contextual learning can be reinforced by sharing investigative discoveries. Although a sample study is provided in a subsequent section of this chapter, an initial explanation of this selection process follows.

The general theme chosen for study might be "Animals in Art". This might be correlated with an "historical" approach. An initial investigation could uncover examples of animals as they have been depicted historically in the art of a large number of cultural groups. Although certain discoveries can be made by reviewing these examples, if the boundaries of the investigation were limited to two or three cultural groups more depth in learnings would ensue. Further delimitations and greater depth can follow from here. In Figure 3 one possible delimitation format is shown.

It might also be noted that correlation of theme and approach could involve several dimensions. For example, one could examine how animals have been depicted historically for religious purposes cross-culturally. In this case two approaches would be selected to coordinate with one theme.
### Figure 3

**Sample Delimitation Format**

**General Investigative Theme**

- Animals in Art
  - Historical Approach

**General Cross-Cultural Comparison**

- Animals in Art: Chinese, Japanese, East Indian

**Specific Cross-Cultural Comparison**

<table>
<thead>
<tr>
<th>Media</th>
<th>Chinese</th>
<th>Japanese</th>
<th>East Indian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sculpture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fabrics</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Functions**

- Religious
- Political
- Architectural
- Celebrational

**Delimitation to Individual Cultures & Individual Components**

- **Chinese:**
  - Animals in Sculpture
    - Types of sculpture
    - Functions of sculpture
    - Symbolic meanings

(Leading to Stage 2 - Interpretation of findings re cultural values, beliefs, world views)
With regard to investigative procedures, a number of anthropological processes were identified in Chapter 2. It was shown that in order to uncover meaning in the investigation of art the gathering, ordering, and interpreting processes must be related to social and contextual correlates. These correlates must be particularly kept in mind during these next phases of the methodology.

When the students have completed the first step of their ethnographic inquiry -- preparing their field by identifying their theme and justifying their choice in terms of potential cultural and artistic learning -- they can jointly consider field techniques that will help them to gather the necessary data. Two possible methods that might be used are:

1. **Photographic collection**

   As an emphatic advocate of the use of photography for anthropological investigation, Collier (1967) explains that because the photograph can record complex details of a field it can be of great value to research. The scope and authenticity provided through photographs can greatly assist the inquirer in observing, identifying, and relating specific components.

   While this researcher is not suggesting that each student become an avid photographer -- although that would also be useful -- the suggestion is being put forward that various ramifications of the photograph be used as research data. This could take the form of old magazines, i.e., National
Geographics; posters and brochures from travel agencies; postcards; books; and any other piece of material that could visually relate aspects of the chosen investigative theme. As Shuter (1979) notes, "photographs are a rich source of interactional data; the recorded information need only be categorized, measured, and compared" (p. 259).

2. **Museum research**

As sources for cultural artifacts, both contemporary and historical, museums can be very valuable to the anthropological researcher. Not only can they supply the "real" objects of a culture, but they can often provide photographic material which can be brought back to the classroom. In museum-related research it is particularly important for the investigator, i.e., student as co-investigator with the teacher, to be prepared with an investigative plan so that this field experience will be as rewarding as possible. This plan should allow the student to make connections with previous discoveries, and should enable him/her to expand cultural context understandings as part of a holistic process. The research, if planned appropriately, should allow the investigator to answer questions and it should also open up new points of inquiry.

In both of these approaches -- photographic collection and museum research -- there is one danger. Eisner (Note 5) explicates this with a reminder about emic and etic distinctions. The caveat relates to the fact that photographic and museum approaches are essentially etic. As such, there is a
possibility for misinterpretation. The challenge, therefore, is to find a way to obtain an emic or "inside" view of the cultural phenomena under investigation. In this pursuit, a minimum requirement would be verification of interpretations. Four possible emic avenues are:

(1) Searching for written material from primary cultural sources, i.e., from scholars, artists, and historians who are representatives of specific cultures, or who have worked extensively within particular cultures.

(2) Cross-checking with families and/or friends who are representatives of specific cultures.

(3) Cross-checking with ethnic community centers and/or with community members, i.e., artists. Some of these people might even be willing to come to the classroom.

(4) Becoming participant observers in cultural settings. This approach would involve direct observation of cultural phenomena, interviewing, participation in cultural events, and the collection of cultural evidence in coordination with "on-the-spot" documentation with regard to use and meaning.

Of all the approaches noted above, photographic documentation has the greatest potential for ongoing usage. The other methods can, and should, add to the viability of photographic interpretation. Wherever possible the photographs that are collected and analysed within one particular study should be retained and kept on file so that they might potentially add to further studies which might be done from
other perspectives. After the collection stage is completed, the classification stage can begin.

The major problem in the classification stage is to determine how to organize data so that connections can be made between isolated elements. This involves the identification of clues to cultural value-orientations and beliefs.

Collier (1967) points out that in doing a cultural inventory through the use of photographs, every object will contain clues to such cultural manifestations as religion, ethnic affinity, and political affiliation. He notes that these clues can reflect aesthetic judgment, such as can be seen in the "fine art"/"folk art" delineation; they can reflect time orientations; they can emphasize a particular subject-content focus, i.e., scenes from history, nature orientations, nonrepresentational images; and they can illustrate stylistic variables, i.e., classical Greek, Impressionistic, vernacular. In each of these aspects there can be detected a cultural value base that relates to social and philosophical foundations.

The arrangement of the collected data would have a definite connection with the thematic focus chosen for the investigation. It can be organized into a simple inventory or it can be set up so that cross-cultural correlations are clearly evident. However, there may be added dimensions which would help to provide further insight into cultural meanings. For example, the thematic focus might correlate with one of the anthropological or sociological approaches
outlined in Chapter 2. Another possibility might be to isolate one or more aspects of these approaches as an investigative focus, or to isolate and correlate a major perceptual approach (see Figure 5) with a topic from the scope chart (see Figure 4).

Regardless of the study focus, the research and classification phase must provide adequate groundwork for the ethnological analysis which will follow in Stage 2. If the collection of data is ordered in such a way that in-depth comprehension of art and culture can ensue, and if this data and ordering can provide the framework for cross-cultural comparison, then the insight into human and artistic alternatives that may be provided will help to guarantee qualitative learning.

Figure 6 illustrates some possible approaches to classification. Figure 7 provides a summary of the major features of Stage 1.
## General Themes
- People
- Animals
- Birds
- Insects
- Landscapes
- Flowers and Plants

**Note:** Each of these could also have a sub-focus i.e. "People"
- People in costume
- People in societal roles
- Children
- Old people
- Group representations

## Special Events
- Festivals
- Celebrations
- Ceremonial occasions
- Holiday themes

### Chart A: Possibilities for Study Emphasis

Art in Culture could be studied from viewpoint of:

<table>
<thead>
<tr>
<th>Media Themes and/or Art Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
</tr>
<tr>
<td>Painting</td>
</tr>
<tr>
<td>Sculpture</td>
</tr>
<tr>
<td>Ceramics</td>
</tr>
<tr>
<td>Crafts</td>
</tr>
<tr>
<td>Printmaking</td>
</tr>
<tr>
<td>Fabric Arts</td>
</tr>
<tr>
<td>Architecture</td>
</tr>
<tr>
<td>Design (including the art elements: - line, shape, texture, colour, form, pattern)</td>
</tr>
<tr>
<td>Functions of Art</td>
</tr>
<tr>
<td>Apparel and personal adornment</td>
</tr>
<tr>
<td>Utility and embellishment at home &amp; at work</td>
</tr>
<tr>
<td>Play &amp; leisure</td>
</tr>
<tr>
<td>Ritual and celebration (including religion)</td>
</tr>
<tr>
<td>Political</td>
</tr>
<tr>
<td>Economic &amp; commercial</td>
</tr>
<tr>
<td>Group (including education, reflection, &amp; contemplation)</td>
</tr>
</tbody>
</table>

### Types of Art
- Fine art
- Applied art
- Folk art
- Environmental art
- Popular art
- Vernacular art
- Tourist art

### Geographic Focus
- Large cultural/geographic region
  - i.e. Africa, Asia, Australia, Mexico
- Smaller cultural/geographic region
  - i.e. Egypt, Japan, Peru
- Smaller group or sub-culture
  - i.e. Haida, Yoruba

### Time Orientation
- Traditional
- Variations from traditional i.e. resulting from change or disorder within the society
- Contemporary
- Continuum from past to present
- Historic, focusing on a specific period
- Coordination with political or historical events

### Conceptual Investigation
- Seek evidence of:
  - ethnocentrism
  - enculturation
  - acculturation
  - biculturation
  - cultural assimilation

### Class Distinctions in Art
- Aristocratic
  - i.e. court art, art for the nobility
- Peasant
- Middle class

### Functions of Art
- Apparel and personal adornment
- Utility and embellishment at home & at work
- Play & leisure
- Ritual and celebration (including religion)
- Political
- Economic & commercial
- Group (including education, reflection, & contemplation)
Figure 5

Major Perceptual Frames

<table>
<thead>
<tr>
<th>CHART B: Approaches to Cultural Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Philosophical</td>
</tr>
<tr>
<td>- Historical</td>
</tr>
<tr>
<td>- Geographic</td>
</tr>
<tr>
<td>- Functional</td>
</tr>
<tr>
<td>- Personal</td>
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<td>- Religious</td>
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<td>- Celebrational</td>
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<td>- Political</td>
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<tr>
<td>- Expressive</td>
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<tr>
<td>- Decorative</td>
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<tr>
<td>- Economic</td>
</tr>
<tr>
<td>- Technical</td>
</tr>
</tbody>
</table>

Note: These approaches could be considered major viewpoints in a study. These choices are included to show the variety of perceptual frames which might be used. Some overlap with elements in CHART A is unavoidable.
**Figure 6**

**Classification**

| CHART C:  

| Approaches to Documentation and Classification |

- Simple inventory related to thematic and/or perceptual focus

  or

- Cross-cultural correlation with thematic and/or perceptual focus

  or

- Correlation with pre-prescribed anthropological or sociological approach

  i.e. see Chapter 2
First Step in Teacher/Student Interactions: Ethnographic Investigation

Stage 1: Research and Classification

1. Make choice for study emphasis from Chart A and/or B.
2. Carry out research.
3. Use approach to documentation as shown in Chart C.
Stage 2: Critical Analysis

In Stage 1 of this methodology the students select their investigative focus, carry out their data-gathering research, and order their findings in preparation for more intensive observation and analysis. All of this is done to enable both the students and the teacher to address questions concerning why art is made and what its purpose is in terms of cultural context. Before turning to potential formats for critical analysis, some preliminary considerations should be noted.

The first consideration for Stage 2 is a caveat. The label "critical analysis" tends to have scientific and quantitative connotations. However, in keeping with the qualitative emphasis, it must be remembered that there are no absolutes in this analysis. Among the roles that the critic could assume might be that of surveyor, interpreter, or connoisseur. The actions that could involve the critic might include: investigating, discriminating, defining, and elucidating.

As can be detected by such variations in role, numerous viewpoints and formats might be used to uncover meanings, but at no time should the method become all-important. The methods can be regarded as tools through which artistic and cultural decoding might occur but absolute judgments require the imposition of the viewer's values. Thus, whether the emphasis is on observational analysis or whether it tends
toward the interpretive, it is part of the teacher's task to try to monitor analytical discussions so that the children understand the meanings and implications of what they are saying and reviewing.

The second consideration relates to the cultural/artistic interplay involved. Viewed in juxtaposition these elements have the potential to reveal the authentic realities inherent in each other. However, for clarification, it may be necessary to concentrate on one or the other of these dimensions at any given time before re-joining them to identify the holistic truth.

Coomaraswamy (1956) suggests that "the first sane questions that can be asked about a work of art are, What was it for? and What does it mean?" (p. 40). He notes that "the functional purpose of the work of art . . . has always a spiritual meaning . . . . Function and meaning cannot be forced apart; the meaning of the work of art is its intrinsic form as much as the soul is the form of the body. Meaning is even historically prior to utilitarian application" (p. 40). Therefore, to concentrate on formal analysis alone would be divorcing form from purpose. All inherent dimensions must be addressed.

The problem in this pursuit lies in where to begin. Yanagi (1972) provides the reminder that "first impressions . . . are often astonishingly sound . . . . In first impressions, the faculty of intuition functions most freely, permitting us to look at unfamiliar objects with ever new and
living perception" (p. 155). He suggests that seeing must come before knowing -- "Applied to the perception of beauty, this means that if a man employs the function of knowing before seeing, his power to see is impaired" (p. 153).

After considering the above aspects, and after reviewing a number of critical methodologies developed by art educators (Broudy, 1977; Chapman, 1978; Eisner, 1972; Feldman, 1970) and anthropologists/sociologists, this investigator has developed an approach to inquiry that has the potential to uncover both structural and cultural meanings. Figure 8 (p. 186) illustrates a format for inquiry into the aesthetic/cultural dimension, with emphasis on functions and cultural associations. Figure 9 (p. 187) illustrates an emphasis on structural inquiry, although the cultural context is still a primary factor.

With reference to Figure 8, the aesthetic/cultural analysis begins with initial reactions. As Eisner (1972) notes, "the first responses to a work can serve as a starting point for further analysis" (p. 107). Eisner emphasizes that "the function of analysis is not to perform an intellectual exercise but to heighten one's perception of the work" (p. 107). In the format provided in Figure 8 the student would begin by describing his first impressions about the work(s). This description can provide the starting point upon which greater understanding can be built. The steps leading towards understanding may require modification of the initial response, but at least a platform would be identified.
Following preliminary observation and discussion the student can describe such features as sensory elements, the character and impact of images, and the overt symbolism. This description provides the groundwork for inquiry into social and cultural meanings. A certain amount of supplementary research may be necessary to clarify these meanings. In any case such inquiry should focus on the following:

1. **Symbolism** - According to Coomaraswamy (1956), "symbols are the universal language of art; an international language with merely dialectic variations" (p. 78). As Duvignaud (1972) adds: "We can only establish the extent to which a particular artistic expression is rooted in society by analysing all the social symbols which are crystallized in it and which it in turn crystallizes in its development" (p. 64).

   In symbolic inquiry it may be possible to identify forms and meanings which relate only to particular societies. However, other symbolic elements may be found in several cultures. In this case differences in meanings could be reflective of unique cultural perspectives.

2. **Contextual function** - As has been stressed in Chapters 1 and 2, art serves essentially the same functions within all cultures. However, the emphasis and forms relative to these functions can have limitless variations. Since this aspect is ideally suited to cross-cultural comparison it can provide a key analytic focal point for the identification of cultural variations and meanings.
3. Cultural associations - Among the possibilities that could help an inquirer to uncover cultural distinctions and progressions are:

(a) material/thematic associations -- i.e., How do the material and subject matter reflect the physical/climatic region from which the art form is derived?

(b) time associations -- i.e., Do both historical and contemporary art forms from this culture retain distinctive features which span the time frame? What time-related changes can be seen in these forms? What constancies remain over the time span? Can outside influences, i.e., from other cultures, be detected?

(c) stylistic associations -- i.e., What aspects of these art forms indicate that they are unique to a specific culture?

(d) philosophical associations -- i.e., What aspects of these art forms reflect the unique cultural world-views that provide their impetus?

As is indicated in Figure 8, although most of these questions can be asked of single cultural artifacts, the inquiry may be more beneficially addressed to a group of objects. Thus, if the collection which precedes this analysis yields a large number of material and/or pictorial examples, then a wide variety of subjects may be reviewed at one time.

With reference to Figure 9, the student would concentrate on the structural dimensions of the artifacts as a
prelude to defining his/her own production-oriented problems, which would subsequently occur in Stage 3. Illumination based on the aesthetic/cultural rationale is still an important consideration. However, craftsmanship and aesthetic relationships are also directly addressed. The following aspects would be the focus of in-depth structural inquiry:

(1) the design elements -- including the deployment of each feature, the overall composition, and the relationship between components

(2) the interactions among material, form, function, and subject matter

(3) craftsmanship (and its inherent meaning) -- dimensions of this inquiry would focus on
   - the vitality reflected in the object(s)
   - the "beauty" inherent in the object(s)
   - the inherent "truth" within the object(s)
   - the skill, care, and concern reflected in the construction of the object(s)
   - the relationship between form and function

Two dimensions of the craftsmanship component might be given special mention. Yanagi (1972) explains that the relationship between truth and beauty in an object relates to both its inherent worth, i.e., functional value, and to a respect for the natural order of things that can be reflected in the object. For example, in his description of the beauty of Korean "hakeme" ware, Yanagi relates that one may sense in these objects "the essential rhythms of human life,
in their most unadorned form" (p. 173). He suggests that these objects "could be called a direct manifestation of the natural life lived by those who made the pots, of the placid frame of mind in which they rose and lay down in harmony with nature" (pp. 173-174).

As contrast Yanagi notes the unnaturalness of our lives today. He observes that "true humanity and naturalness have become distressingly remote from our existence" (p. 174). Thus, the "truth" in craft work "is governed by the same kind of laws that make water run downhill and clouds rise" (p. 175).

Children cannot be expected to become craftsmen in one forty minute class. They must be helped to see the relationship between meanings in an art work and its total cultural context. The critical and cultural components of art education have to be prime features of a learning environment designed to build the students' sensibilities to the point where they can begin to recognize quality and craftsmanship in artifacts -- and to place them within an authentic cultural context. This is the only way that the students can be inspired to strive towards excellence themselves.

The analytic formats proposed for this stage are by no means the only possibilities. Analytical discussion might also focus on some of the anthropological/sociological formats outlined in Chapter 2. However, final judgments should be suppressed and open-ended inquiry should be emphasized.

In reviewing forms and depths of interpretation,
Jenkins (1958) explains that "the novelist, playwright, and dramatic poet also have available the powerful tool of characterization: the mere fact that there are several characters present, and in some degree of conflict, entails that we view their common situation from different points of view" (p. 256). An analogy might be drawn between this description and the situation inherent in Stages 1 and 2 of this methodology. In essence the great variety of cultural art forms represent the characters on a stage, each in some degree of conflict. Each character, or art form, has a different motivation and each implores us to consider the special circumstances surrounding their viewpoints. Each can reveal a great deal, but must be approached with the most appropriate questions.

Jenkins observes that

The unfolding of a plot, with its discoveries, delays, crises, and denouements, plays an analogous role in the novel and drama. This device is by no means restricted to literature, but is pervasive even in the so-called "static" arts of painting, sculpture, and architecture. (p. 254)

He suggests that it is from a "creation of tensions that are only gradually resolved that art derives much of its depth and richness" (p. 255). In the classroom situation we cannot expect to uncover all the artistic and cultural wealth that might be available. However, the investigative framework can provide significant insight into the potential.
The aesthetic/cultural analysis format can help to bridge the gap between the material and non-material aspects of a culture. Such inquiry can provide the means for relating art to heritage and for uncovering dimensions of cultural identity that may not be seen in any other way. The structural inquiry format has the potential to focus students' attention on qualitative considerations which could help them to make responsible decisions about worthwhile production-oriented goals. This task affords the initiating phase within the next stage of the methodology.

As previously mentioned, Figure 8 represents the phases in the aesthetic/cultural analysis, and Figure 9 illustrates the structural inquiry. Figure 10 illustrates the relationship between the major components of Stage 2. The preliminary decision level in this figure indicates a point where the process could either return to Stage 1 or go on to complete Stage 2 -- before going on to Stage 3. It is also possible to complete both inquiry levels of Stage 2 without going on to Stage 3, as would be the case if appreciation alone was the objective.
Figure 8

Ethnographic Examination
Phase 1

Aesthetic/Cultural Analysis

1. Observation
   - initial reaction; description of how the work affects the viewer

2. Description of aesthetic features
   - sensory (re: colour, shape, texture, use of lines)
   - character and impact of images
   - symbolism (if apparent)

3. Inquiry into meanings related to:
   - symbolism
   - contextual function
   - cultural associations, including space, time, style, philosophy
   - other implicit aspects associated with the thematic or perceptual choice

Note: Some of the questions related to this analysis could most beneficially be directed to single cultural artifacts. Other questions would be more suited to groups of objects.
Figure 9

Ethnographic Examination
Phase 2

**Structural Inquiry**

- Examination of design elements in depth, including overall composition and relationships between components

- Examination of the interactions among material, function, form, and subject matter

- Examination of craftsmanship (and its inherent meaning)
  - focus on - vitality
    - beauty
    - "truth"
    - skill, care, and concern in making
  - relationship of form to function

**Note:** Again, the focus should be on illumination rather than judgment.
Stage 2:

**Critical Analysis**

Aesthetic/Cultural Analysis
(See Figure 8)

--- Preliminary Decision Level ---

**Structural Inquiry**
(See Figure 9)

Note: The extent to which attention would be given to each element in these phases would be partly determined by the focus chosen in Stage 1.
Stage 3: Production

In this stage the most important primary consideration for both students and teacher relates to the identification of the purpose for production. The development of cultural competency is a major factor here as much as it is in the investigative and critical phases.

Part of the cultural competency framework relates to the esthetic valuing dimension discussed by Huebner (1975a). In terms of production the students can extend their appreciation of quality and craftsmanship by setting production goals which focus on the manipulation of materials directed towards the development of competency in particular areas. By becoming involved in production they can learn about the demands placed upon the craftsman/artist in terms of creating qualitative products. This, in turn, can help them to recognize and requisition quality in their day-to-day cultural environment.

Part of the task involves learning to recognize and utilize the "language" of art and culture. It requires both examination and interpretation focusing on art elements, media, and cultural images as these facets relate to production. It also requires that attention be given to the inherent function of both the art activity and the subsequent product. Questions that might be asked include: What does the activity mean in terms of the student's overall artistic and cultural learning?, and Of what value is the product?, i.e., What does the product mean to the student?
These questions should be addressed by both the students and the teacher in joint consultation.

Before a procedural format for production tasks is outlined, a brief review of the implicit dimensions of craftsmanship is provided. Robertson (1961) suggests that "the craftsman is distinguished by his attitude to his materials and to the function his product serves in a world of human beings" (p. 141). The craftsman may: (a) work on his own -- striving to do the best job possible for his customer, (b) work with a team -- in which case each team member would ideally strive towards quality, or (c) serve as a designer or consultant -- perhaps for an industry. Robertson posits that in each case the craftsman "needs to be a person of wide culture; he should be one who is interested in human beings" (p. 141).

The humanity-oriented craftsman is interested not in his own personal glorification but in the improvement of society. Yanagi (1972) expresses a concern that "unless a wide public takes up this issue, the history of general craftsmanship will come to an end" (p. 204). All around us we can see examples of a degeneration of quality in consumer products. As an effort to overcome this prevalence schools must place high priority on instilling in students a feel for the integrity that comes from equating beauty with use. Robertson comments that "it is our responsibility to conserve and increase what is good, to preserve what we cannot use at present for future generations. This attitude of
responsibility is one engendered by the crafts" (p. 16).

Three natural limitations of craftsmanship are fundamental to the approach that might be designated for production. Yanagi notes that these focus on: "the purpose for which a given article is used; the nature of the materials employed; the appropriate techniques" (p. 117). To a large extent these aspects can be examined in Stage 2 of the methodology. However, such examination should also help the students to consciously focus on a production topic which has specific meaning for them. Asante and Barnes (1979) point out that "action occurs when the students says 'this is the way I choose to act on the basis of my information'" (p. 102). If the students' investigative questioning has been designed to focus on purpose, materials, techniques -- and cultural meaning -- then a natural transfer of this conceptual framework can be applied to production. However, a developmental productive/evaluative schema is also necessary.

The traditional craftsmanship construct provides suggestions for a format which may be feasibly adaptable to classroom usage. This reflects back to the guild system approach which, Yanagi submits, helps to establish a social confidence stemming from an inbuilt code of morality. Yanagi offers that, as a counter against the "expression of personality" which pervades the present arts, "in the new guilds, as in the old, the expression would be that of humanity, the will to live and work together, not as a
means to an end, but as an end in itself. There is no other rational answer" (p. 209).

As noted in Chapter 2, Halpin (1979 & Note 6) has identified four labels which reflect the old guild system. These apply to four stages of the artist's development. In terms of the methodology being proposed for this thesis, this researcher submits that these guild stages may be adaptable to the production phase of a culture-based program. The descriptions of the features of these stages are based on the labels used in an exhibition of prints by Robert Davidson, Haida, at the Museum of Anthropology at U.B.C. They reflect the artist's development as he worked on mastering his craft. These stages, and suggestions for their possible classroom adaptations, are listed as follows:

1. **Apprentice** - "Learning the Alphabet: entering the tradition, learning the forms from previous artists, copying the images"

In this stage students would be involved in such activities as:

- testing their physical responses to media, i.e., to clay, to paint, to fabrics -- to discover their initial affinity and to begin to develop their understanding of the scope and potential of these materials

- testing the potential of different techniques

- exploring the effects of and relationships between different art elements
- solving basic problems related to learning about media, techniques, and art elements

- learning about images, techniques and media indigenous to specific cultures by "creating in the style of . . . .", i.e., role playing. Note: In this instance parallels might be drawn between the activities with which the student is participating and the activities with which the artist/craftsman in the cultural setting would be involved. For example, the Chinese painter would go through many stages in his attempt to approach the tao of painting. The Native Indian would watch and copy particular techniques passed on by the masters of specific crafts. In many cases these traditional arts allow natural laws to dictate the patterns which reveal themselves in the work. As Yanagi relates, "in a good pattern, man is faithful to laws; one detects in it a true humility" (p. 117).

In the apprentice stage the student sees and translates images that are deemed by him to be important. These images come from his environment, from his cultural heritage, from his investigations into the arts in previous stages of the methodology, and from his own need to express his relationship with the world. Some of the cultural and environmental images may have a strong impact on the student and may be revealed in the student's work in many forms as the student struggles to learn about them and to learn through them. However, as Davidson (1978) attests, such reworking only
helps to increase visions -- it provides a way of searching, a way of reworking the past in order to become prepared for the present and the future.

2. **Journeyman** - "Interpreting the Song: demonstrating competence in the elements, new understandings of old forms, interpretations"

In this stage students would begin to recognize a change from their apprenticeship activities as they:

- show affinity for particular media
- show understanding of particular techniques to the point where qualitative results can ensue
- demonstrate an ability to interpret cultural and environmental influences through their images and through their identification of important thematic problems

3. **Master** - "Mapping New Worlds: exploring the form, stretching the boundaries, extending the tradition"

At this point students would begin to:

- competently work with selected media, exploring their variations and potential
- clarify and test the technical possibilities that might interrelate with particular media and images
- consider how to adapt their production skills to the solution of cultural and environmental needs and problems

4. **Artist** - "Creating the Tradition: personal expression of the tradition, generating new forms, passing on the tradition"
At this stage students would begin to coordinate their own life and artistic experiences in such a way that true personal statements can be expressed. The students' work would reflect an understanding of their own ontological development. They would:

- demonstrate a confidence and competence in the use of their chosen media, in relation to specific techniques
- have an inherent understanding of their own personal creative and cultural orientations, and be able to express these perspectives with reference to others
- be able to connect their cultural and artistic abilities and understandings with their role in contemporary life so that they will have a clear perspective that will allow them to contribute to the qualitative advancement of society.

One particular feature of this guild schema is the fact that it does not submit to age or grade level distinctions. In essence an individual could reach the "artist" level in terms of one specific focus and then return to the apprentice level to begin another developmental cycle. At the same time an individual could progressively work on developing competency in a number of different areas, so that eventual artistic and cultural competency has both a depth and breadth foundation.

Regardless of the approach the learning framework would never dictate complete closure, but would always entreat the student to expand upon previous skills and learnings. The
framework is also based on the assumption that each student can, by beginning at the apprenticeship stage and by progressing at his own rate, tease out some dimension of production that will have artistic and cultural value for him — that will lead to the development of confidence, that will extend his artistic and cultural awareness, and that will help him to develop into a responsible citizen who cares about the quality of life.

To return to the connection between the first two stages of this methodology and this production stage — we have seen how the two major analytical formats in Stage 2 can help to orient the student towards the identification of possible starting points for production. These starting points could focus on such aspects as: (a) media and techniques, (b) art elements, (c) images, (d) symbolism, (e) subject variations, (f) specific cultural art functions, and (g) cultural style. In most cases there will be a certain amount of overlap between these elements, but certain aspects would potentially appeal to some students more than to others. It is therefore the responsibility of the student to identify, in consultation with the teacher and with other group members, what aspects will receive attention at different times. It is at this point that production objectives are identified.

At first all students would begin at the apprenticeship level. For some this may entail a very short period of work; others may choose to work through exploratory activities
indefinitely -- the time length being partially determined by the focus identified within the students' objectives. Regardless of the stage to which the activities relate, what is important is that the students understand the meaning and consequence of their choice of study. They must be able to see their production focus as an extension of the investigative and critical preliminaries. In turn, the evaluation criteria which is applied to these aspects -- collection, criticism, and production -- must help to reveal the holistic learnings and implicit meanings related to each stage of the learning continuum. The evaluation phase in Stage 4 is thus crucial to the cyclical relationship between the production stage and the first two stages of the methodology.

In terms of the correlation between stages of the methodology and individual needs and goals, the teacher must act as a coordinator. This involves being aware of the developmental needs and advances of students. Amorphous groupings can facilitate collection, criticism, and production interests so that each individual can decide at the end of each major phase what should constitute the next area for attention. The key decision levels in the methodology, after Stages 2 and 4, help to indicate when these decisions should be made.

True to its qualitative premise, this methodology encompasses very little standardization in terms of either student placement or specific task confinements. Rather, it
provides a construct within which adaptability and responsibility may be fostered. It has the potential to address Robertson's (1961) concern for finding ways to help young people to "build up a personality to resist the dangers and yet use the forces within a technological civilization" (p. 39).

According to Robertson, the practise of craftsmanship, whereby the individual accepts the responsibility for decisions and finds his own solution to problems, aids the development of an individual's potentialities. She feels that conditions which help students to better their own work provide a far more viable framework than those which foster competition. Rather than being dictated by an authority figure, i.e., the teacher, or by a hierarchical entity who has no real knowledge of the students or the situation, the learning consignments should relate to the purposes defined within the students' own identification of goals, to the materials which would best meet those goals, and to the constructs of specific techniques.

Robertson submits that

A sound craft training in any material is likely to result in the satisfaction of feeling fully an individual, in a sphere where individualism can hurt no one else, and where it is tempered by the restraint and humility which the continued practice of a craft bring. If the maker does go through a stage of exuberance and over-individuality the results stand there as actual
things in the maker's environment; he has to take responsibility for them, he cannot escape it, except by going farther and doing better. Armed with the complete certainty which comes from a deep experience of this nature, that they as individuals are not cogs but creative beings who can mould to some extent their material world, people are less likely to wilt into passive acceptance, and more likely to know where they can direct their criticism and state their refusal to accept the lifeless or the shoddy. (p. 40)

Within this methodology preliminary observations and discussions provide an initiating force which can help the student make production-oriented decisions that focus on the development of craftsmanship. As Robertson has noted, inherent in this focus is the potential for developing confidence and responsibility. If the program is based on a cultural foundation these aspects can potentially evolve to the point where students recognize the value of artistic and cultural competency -- and actively strive towards these ends.

Figure 11 provides a summary of the major components of Stage 3.
Figure 11

Decision and Working Phases
Related to Student Production

Stage 3: Production

1. Formation of objectives for production

2. Production within one of the following phases:
   - Apprentice (exploratory)
   - Journeyman (interpretive)
   - Master (extending boundaries)
   - Artist (expressing personal statements)
Stage 4: Evaluation

This stage presents the opportunity to review the total learning experience, from the major goals identified in the pre-interactive stage to the final production outcomes in Stage 3. The central concern at this point is to have both the teacher and the students consider the quality of the experience in terms of its educational significance. To arrive at this type of understanding it is important to go beyond the kinds of normative and standardized procedures that might be found in a traditional "control" situation.

Eisner (1979) comments that "the main issue with respect to evaluation centers around the care, the complexity, and the comprehensiveness with which the choices are made" (p. 130). Traditionally, classroom evaluation has been almost totally concerned with the measurement of student performance. However, Eisner submits that the focus should encompass three subject matters: "the curriculum itself, the teaching that is provided, and the outcomes that are realized" (p. 176). His suggestion is that, rather than calling for conclusions, evaluation procedures should seek disclosures. Possible formats for this qualitative procedural focus are provided in this section.

In terms of evaluating curriculum content, Eisner points out that there are two considerations:

First, it is important to determine whether the content and tasks the curriculum encompasses are within the
developmental scope of the children who are to deal with it . . . . The second basis on which content may be evaluated deals with the experiential fitness of the content to the experiential background of the students.

Although it is important to consider these aspects in the developmental stages of the curriculum, it is also important to keep these considerations in mind while the curriculum is in progress. Within this methodology there is a built-in safeguard which can help to ensure that the match between content/tasks and student abilities is appropriate. This relates to the fact that the students play a major role in defining the investigative theme and determining developmental tasks.

At the Stage 4 level it may be appropriate to take a more broadly focused look at how, in fact, these relationships are progressing. Both teacher and students might therefore review the following features:

- the relationship between the content chosen to date and the major goals of the program -- an examination of this aspect should help in the selection of subsequent content
- the suitability of the content and methodology to the background and interest of the students
- the educational significance of the overall experience to date

In assessing the teaching component, the teacher might
begin with self-analytic questions designed to reveal whether or not any of the characteristics, values, or interests being displayed on his/her part either help or hinder the achievement of the major goals of the program. Eisner suggests that "it would be interesting to ask students to characterize the contributions, other than those provided by course content, that their teachers made to them" (p. 182). Other inquiry points concerning the teacher's role could focus on:

- the appropriateness of the materials and learning environment which the teacher has helped to provide
- the success of the teacher as a coordinator of student learning, i.e., Has the teacher managed to successfully correlate group and individual interests?

It would also be important to find out to what extent the teacher is aware of the progress that each student is making, and how the class is progressing as a whole.

With regard to providing disclosures about the character of the students' work and the type of progress being made, again it is important to address as many aspects as possible. This requires that close attention be given to each learning component. In essence, no one is closer to the learning experience than the student. Therefore, it is fundamental that the student be actively involved in recording and correlating his/her progress. Eisner suggests that, in the qualitative mode, the task requires that attention be given to such aspects as the distinctive style of the students' ideas,
their verbal expression, the quality of their productive work, their analytic abilities, and the ways in which they respond to new opportunities.

Although the teacher could attempt to keep on-going anecdotal records of these aspects, the feasibility of attending to all of these dimensions for all students in the class is debatable. At the same time the teacher would be observing from a once-removed position and could not totally reveal the extent of the learnings as could the student. The answer, it would seem, would be to continue joint efforts, as have been employed through the first three stages.

This investigator is proposing two formats which might help students to examine their own progress and make decisions about their own learning. The first relates specifically to their work in Stage 3 (production). Figure 12 illustrates the organization of elements. It is suggested that three headings might provide an organizational and evaluative focus: media, technique, and subject/image selection. For each project an objective, i.e. expected learning outcome, is identified and recorded within a particular production phase. At the completion of the project the student reconsiders his objective and evaluates the actual learning outcome. This is also recorded. The number of considerations and the amount of detail that would be given attention would be decided in relation to the project itself.

The student's experience in working with the format and
his/her motivation and understanding of the significance of taking part in planning the learning sequences would affect the type of reporting that would ensue at any given time. It is probable that the depth of insight and the succinctness of the summations will improve as the student becomes familiar with the format. The student's age level would also be a factor. The format could facilitate the recording of brief phrases only or it could encompass anecdotal reporting of much greater depth.

The second format, as shown in Figure 13, is designed to reveal the sequential and interconnecting relationship between each of the first three stages of the methodology. This format, as well as the one described above, is meant to be used by the student. A special record book can be kept by each student so that notations can be made within these formats on an on-going basis.

In this sequential evaluation the students would keep a record of their major objectives, i.e., expectations for learning that initiate each stage, and the major learning outcomes that conclude each stage. At the end of each stage these outcomes should help to give direction for the subsequent stage. At the end of Stage 2 a decision can be made concerning whether to go on to production activities in Stage 3 or whether to return to do further investigation in Stage 1. Again, anecdotal reporting would be done, and the same limitations and potential would apply as was mentioned for the first format.
Figure 12

Evaluation Within Production Component

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<tr>
<th>Media</th>
<th>Technique</th>
<th>Subject/Image</th>
</tr>
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<tbody>
<tr>
<td>Objective</td>
<td>Outcome</td>
<td>Objective</td>
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</table>

Apprentice

Journeyman

Master

Artist
Students keep individual anecdotal notebooks to:

(a) define their objectives for each stage
(b) record outcomes - including learnings, participation, response, and any aspect which might seem appropriate

This is an on-going process.
Figure 14 provides an overview of the major components of Stage 4. It is recommended that the format from Figure 13 be addressed first since this would serve as a natural extension from Stage 3. During the evaluation stage the student should be given the opportunity to share his/her learnings with other members of the group or class, and group/class sharing should also be encouraged. Eisner (1979) suggests that questions might include: How does the student feel about his experience? "Is what she is learning becoming part of her world view? Are the major lessons he is learning those that are being taught?" (p. 269). Other questions might ask: To what extent is the student facilitating his/her own learning? How much teacher guidance is needed in the decision-making process? If the student is having difficulty learning or accepting responsibility with regard to his/her part in this process, how can these difficulties be overcome? The key to such insights lies in the teacher's ability to learn and accept students as people with unique and individual needs and backgrounds. It is only through an open and honest relationship that qualitative learning can be fostered.

In the second part of Stage 4 the teacher must be willing to objectively question his/her own role. Again, much honesty is required and the students must realize that they have a role here as well. Their observation and examination of the teacher as co-investigator and as a coordinator of learning must be brought into focus so that adjustments can be made as
needed. In this case, joint sharing of ideas and feelings would be a major aspect.

Finally, the curriculum as a whole should be re-examined so that all parties can consider the inherent constructs in terms of the progression that has already been made. The educational significance of this structure must be considered in terms of overall programmatic directions.
Figure 14

Composite Phases Relating to Evaluation

Stage 4: Evaluation

1. Student Emphasis

Overview of three stage development

See Figure 13

- should involve group/class sharing and discussion of progress

2. Teacher Emphasis

Consider:

- type of guidance provided
- facilitation re: learning environment
- success as coordinator of student learning (re: adaptation of groups, etc.)
- comprehension of individual and group progress

3. Curriculum

Consider:

- relationship of content to goals
- suitability to background and interests of students
- educational significance
The procedural formats that have been proposed for evaluating the stages of this methodology have all been based on one reporting "type" -- the written format. However, Eisner (1979) notes that other methods, such as the use of film and videotape, may also hold great promise. Photography and tape-recordings might also be considered. All of these non-written methods could greatly broaden the scope of qualitative evaluation.

While these methods might be most feasibly used in experimental-research studies of selected teaching-learning situations, there may be ways in which they could also be used in the classroom situation. For example, the teacher and/or students might routinely take black-and-white photographs of products created in Stage 3. These photographs could be kept on file to build up long-term records of the student's progress towards the development of craftsmanship in various areas. Videotapes and tape-recordings of group interactions might also help the teacher to assess the effectiveness of his/her role as facilitator and co-investigator. The use of any of these non-written methods within any of the stages of this methodology would potentially add to the depth of insight which might be gained about any of the three major subject matters -- curriculum, teaching, and student learning.

The decisions that are made within the fourth stage of this methodology -- whether based on anecdotal reporting or whether based on newer audio-visual methods of reporting -- should relate to one conclusion: What will be the next step?
It is possible that the student(s) may wish to return to the production focus of Stage 3, to identify further objectives and carry out more activities that might further his/her progress in production-oriented skills. The decision may also be to return to the initial thematic topic to begin a more in-depth investigation -- herein called Stage 5 (see Figure 1, p. 145) -- that could further their conceptual understandings before they go on with further production. Such further investigation might involve a comparison study or it may focus primarily on depth studies related to particular aspects of the original theme. In either case, the methodology with its critical decision levels and its on-going evaluative expectations would allow the student(s) to repeat the procedures from a new, but related, perspective. If, on the other hand, Stage 4 comprised the culmination of a study then Stages 1 through 4 would be re-initiated when a new investigative concern was introduced.

In terms of the decision that would have to be made Jones (1979) provides some guidelines. His suggestions relate to the etic/emic distinction. He explains that "the major point of contrast between the etic and emic approaches is that the former can be used for systematic comparison, while the latter attempts to discover how the events appear to the persons within each culture" (p. 66). He suggests that it may be helpful to go back and forth between doing partial emic investigations and etic comparisons. Each approach helps
the other. By concentrating on only one type of approach the perspective becomes too focused. However, a reciprocating format would uncover a balance of views that would provide the investigator with the most viable returns.

It should be emphasized that a quick foray into the investigation of cultural art will do very little in terms of meeting the goals related to the development of cultural and artistic competency. Much greater commitment is required. Jenkins (1958) notes that

The artist cannot epitomize the achievements of his experience and transfer them to us in the neatly packaged form of a digest. He must instead enable us to retrace his steps, place us in the same perspectives that he has occupied, and lead us to the same encounters with things. It is the function of logic to convince us of what is demonstrably certain, and of rhetoric to persuade us of what is probable. It is the function of art to show us what is. The work of art is neither a demonstration nor an argument. It is a composition, skillfully contrived to summon our resources of sense and feeling and thought, and to maneuver these to the point where they can best apprehend the aesthetic [and cultural] object. (p. 257)

The demands of the investigative task are many. In Coomaraswamy's (1956) words:

a man is only qualified to translate an ancient text when he has really participated in, and not merely observed,
the outer and inner life of its time, and identified this time with his own. All this evidently requires a far longer, more round about, and self-denying discipline than is commonly associated with the study of the history of art, which generally penetrates no farther than an analysis of styles. (p. 75)

The decisions made in Stage 4 must be based on considerations for as many dimensions as possible which would relate to the attainment of educationally significant learnings stemming from a cultural/artistic foundation. The approach cannot be taken lightly and the scope and extension of the learning potential must be part of the deliberations. The time/scope outline in the next section of this thesis may help to illustrate this potential.

Time Allocation and Potential Scope

One of the features and putative values of the methodology lies in its flexibility and adaptability in terms of the time span that could be allocated for its use within the classroom setting. In this section some of the inherent features are reviewed along with recommendations for implementation.

Eisner (1979) points out that there are two images of curricular sequences which might be considered when making decisions about time allocations. He terms one of these the "staircase" model. This model is built around the "efficiency" rationale which directs movement along a well defined route
towards a predetermined destination which has been set by the curriculum designer and the teacher. As Eisner notes, in this model "there is little room for wasted motion or exploratory adventures" (p. 122).

The other image of curriculum organization is the "spiderweb" model. This encompasses "a set of heuristic projects, materials, and activities whose use will lead to diverse outcomes among the group of students" (p. 123). Eisner describes the characteristics of this model as follows:

The assumption used in this mode of curriculum organization is that what is needed are projects and activities that invite engagement rather than control. With engaging projects or activities students will create ideas and develop skills that they want to pursue. The task of the teacher is then to facilitate the interests and goals that students develop as a result of such engagement. (p. 123)

The methodology described in this thesis is essentially an example of the "spiderweb" design. It also exemplifies the type of design that anthropologists and multicultural advocates tend to favour. Haviland (1978), for example, emphasizes the varied activities which the anthropologist might investigate within field research. This encompasses not only such aspects as art forms, dance forms, and musical forms, but also the verbal arts including "narrative, drama, poetry, incantations, proverbs, riddles, word games, and
even naming procedures, compliments, and insults" (p. 361); myths -- which "may be said to express a part of the world view of a people" (p. 362); legends; and folk tales.

Baptiste and Baptiste (1977) also make a case for a multicultural emphasis which, they feel, should extend into "physical education, mathematics, science, art, music, language arts, reading, and even vocational arts" (p. 111). They emphasize that a cross-disciplinary approach would be a much more viable way of developing conceptual learning than isolating such elements as "ethnic holidays, religious ceremonials, super-heroes, and foods" (p. 106). Such isolation -- whether it be discipline-based or activity-oriented -- tends to dissipate rather than integrate learnings.

Even if art could be viewed as the central focus for other disciplinary areas, i.e., if it could be conceptualized as the true "basic" in curriculum, there are many viewpoints which could be applied to the study. For example, Firth (1951) points out that rather than simply being judged aesthetically art could be approached from economic, political, or religious points of view. Such viewpoints could lead to study problems which could even coordinate with such "scientific" disciplines as math and science.

While the methodology proposed in this thesis could most certainly be adapted to the "traditional" forty minute classes, held perhaps two to three times per week, its true value would lie in the extensions that could be made with regard to other subjects. In effect the proposal being made is that a much
more holistic view of the total curriculum be entertained. Feldman (1970) suggests that the curriculum scope should be focused on man, "what he builds and what he feels about people and things" (p. 193). This may also reflect Brameld's proposal for "a new design for the whole of general education in terms of the concept of cultural order viewed spatiotemporally" (Brameld & Sullivan, 1961, p. 77).

Although it is beyond the parameters of this thesis to provide an in-depth examination of the implicit relationships which could extend through a holistic paradigm of curriculum development, a possible conceptual format is outlined in Figure 15. This illustrates one way in which art could be interconnected with the other components.
Figure 15
Holistic View of Curriculum

Note:
The central theme might relate to such aspects as those outlined in Chart B (Figure 5).
In terms of sequential development a number of factors might be taken into consideration. One of these factors is learning abilities. In the foreword to *Teaching Culture* (1976), Birkmaier notes how Seelye builds a language and culture study by starting with the elementary level "where the program is primarily focused on the concrete" and ending with "higher levels of abstraction and value systems" which are dealt with at upper levels. Seelye suggests that strategies might develop along several lines.

If the theory that any concept can be taught at any level is followed, the methodological task becomes one of identifying examples and exercises to illustrate the concept at a level readily understandable by a given age group. If, however, one believes that effective teaching of a concept depends on assessing its difficulty and then presenting it to an age group that has reached the requisite level of maturity to comprehend it, the problem becomes one of arranging cultural concepts into a hierarchy of relative complexity. (p. 50)

He also suggests that the strategy might be rather eclectic.

Perhaps some insight could be gained by considering the nature of the activities significant to the methodology in this thesis. Emmons and Cobia (1973) provide enlightenment when they explain the success of the anthropological approaches used in some sample primary grade classrooms. They found that even first grade children could assume the role of participant observer, often reporting in the form of simple
one sentence statements. Cross-cultural comparison was shown to hold specific fascination for them. Methods used in the study involved children in role-playing, dramatization, and many other activities designed to initiate questioning. In all procedures the teachers tried to engage children in activities that duplicated those in a given culture. Many of the activities were selected to convey the idea that differences in human behaviour are reflected in cultural artifacts. Through examination of these artifacts concepts relating to the idea of cultural patterning were brought into view.

The overall findings of the study showed that although young children preferred topics with a concrete referent, abstract ideas could still be developed. For example, because of the way one unit developed the idea of social organization proved to be very exciting to the children. In another instance several second grade boys became interested in the concept of Aztec military government. The onus is essentially on the teacher to help to guide the students toward the identification of activities and concepts which would be not only applicable but interesting to them. Certain topics such as religion and political constructs would probably be best introduced at grade levels higher than primary, but all decisions of this nature would have to be made with particular students and groups in mind. One cannot give blanket guidelines without knowing the children.
Learning theory can, of course, add to the general structures of curriculum development with regard to approximating the type of concepts and activities that could be introduced at different levels. Rouse (1971) shows how such theorists as Piaget, Bruner, and Woodruff present various structures which can serve as a guide to curriculum organization. With reference to such theories Rouse shows how a curriculum can be divided into several levels with each level encompassing different ability stages involving: (a) perception behaviours, i.e., seeing, touching, recognizing; (b) knowing behaviours, i.e., learning the language of art; (c) choosing behaviours, i.e., describing, classifying, explaining; and (d) production behaviours, i.e., using tools and materials.

Another factor would relate to developmental and interest levels of art such as those outlined by Lowenfeld and Brittain (1975). Such organizational considerations focus to a large extent on generalized stages of artistic development. Presupposed interest fields which are used within such organizational patterns tend to be "a-cultural". In other words, the cultural element is not given recognition. While not denying the validity of these factors, this researcher is suggesting that the cultural element must also be addressed. Certainly it would seem to be as important a consideration as those aspects identified above.

Robertson (1961) suggests that as well as allowing for
the child's natural creativity in art we must "enable him to realize that cross-relations exist among all important human activities" (p. 56). Exploration time must be provided to allow the child to delve into various thematic regions, and positive encouragement must be given to reinforce pattern-making and strengthen the child's re-creation of order.

Robertson notes that it is important to introduce concepts and processes "at a level he is capable of understanding" (p. 61). Chapman (1978) helps to provide a guideline for this when she describes various stages of artistic development which children can be expected to go through from the pre-school years to junior high years. The cultural element is included in her sections on "artistic heritage" and "art in society". However, the emphasis still appears to be concentrated on Western contemporary society.

In order to extend the cultural paradigm for sequential curriculum development, this investigator has tried to correlate ideas introduced by multicultural specialists with some of the thematic and conceptual focal points which could provide the basis for extended learnings. Figure 16 illustrates the thematic scope. In essence, any chosen theme could be introduced at any grade level, but the activity choices and the depth considerations would relate to the child's interests and abilities at various stages. Figure 17 illustrates a possible cultural developmental framework which could interact with these themes.
One other suggestion is offered by Robertson as follows:
I would like to plead very strongly for enough flexibility in the school timetable for groups to meet and practise the crafts apart from the formal grouping by age or academic achievement. In the first place it allows for a cross-section of ages, involving a natural way of learning, the younger children from the older. Newcomers to such a group see the different stages of the work going on all round them, and learn a great deal, both of the skills and of the attitude to craftsmanship, not by formal teaching, but simply by picking it up. They see, too, more of the possible range of work as it progresses, which stimulates their interest to tackle new things. (p. 78)

The methodology provided in this thesis offers the potential for this type of flexibility, but it would require intermixing among classes and grade levels in order for cross-cooperation to be carried out to this extent. The first steps -- centered in the individual classroom, with the methodology addressed to a large group before it is then adapted to smaller groups and finally to individuals -- would have to be carried out first. From there other adaptations could potentially be made.

In the implementation of this methodology it is strongly recommended that the use of the format embrace as wide a range of time and conceptual/disciplinary emphases as
possible. As noted, the format can be used on a limited basis, but its true value rests in its adaptability to a broad framework, heuristic in character. As shown in Figure 15 (p. 218) the interdisciplinary potential should be considered significant.
Figure 16
Sequential Scope Chart for Developmental Learning

Related to developmental stages of learning, interest areas, potential connections to other subject fields within the curriculum.
Model for Development of Cultural Understanding Within Curriculum (After Baker, 1978, p. 135)
To this point in this chapter each of the major features of the methodology has been outlined and explained in depth. Time adaptations and recommendations for sequential development formats have been introduced. In the next section a sample study is provided to illustrate one possible approach to implementation.

Application of the Methodology: Sample Study

One of the most important criteria related to the selection of a topic or theme for study within this methodology is its potential educational worth. The dualistic aims of cultural and artistic understanding should provide the initial guidelines. However, personal significance would also be a factor. From this viewpoint a student might ask: "What value does this study hold for me?". Thus the germinal questions would be directed towards highlighting aspects of a topic that encompasses all three elements.

This sample study provides an example of a topic which implicitly incorporates all three of the above-mentioned aspects. The thematic/perceptual focus which has been chosen is: "Apparel and personal adornment -- Geographic (Chinese)/Historic". Before the topic is addressed within each stage some of the dimensions of the thematic choice are outlined.

Thematic Overview

In terms of rationale, Horn (1968) notes that "clothing . . . is generally accepted as one of the fundamental needs
of individuals and families the world over" (p. 1). Influenced by numerous factors and forces, clothing can be seen "as one of the most personal components of daily life, and at the same time as a manifestation of social activity deeply embedded in the cultural scheme of an era" (p. 3). A study of clothing would therefore provide an avenue for examining cultural particularities.

The relationship between clothing and the art world as a whole is also significant. Langner (1959) makes the emphatic statement that "plainness in clothing is the enemy of art. Were we to dress entirely in plain clothes, we would live in a drab world indeed" (p. 119). In his argument Langner draws parallels between creation along other artistic lines and the clothing worn during different periods. For example, he explains how the theatre "flourished mostly in periods of beautiful clothing, such as the Greek, Elizabethan and Restoration" (p. 119).

Robertson (1961) contributes a rationale which highlights the significance of the study of clothing from the students' viewpoint. She submits that students should be helped to understand that clothes have much more than a protective function. Clothes serve to adorn and disguise the body. They facilitate or restrict specific types of movement. Robertson suggests that by exploring the conventions and rituals related to apparel students can begin to consider the values implicit in its various facets and can learn to
make responsible personal decisions about the use and role of clothing in their lives. Such exploration can focus on cultural attitudes, role-related functions, psychological implications, and personal adaptations.

In considering the relationship between clothing and social order, Roach and Eicher (1965) note the associative patterns that occur in culture with reference to structures such as family, economy, polity, religion and caste or class. They also suggest that "since the social order proceeds through time, clothing, a material facility, may reflect change or stability in the society's nonmaterial aspects" (p. 2). This being the case, they suggest that the study of dress and adornment can cast light on the total picture of human behaviour.

Horn (1968) suggests that three major elements might be considered in a study of clothing: (a) the material artifacts themselves, i.e., materials indigenous to specific regions, (b) the normative patterns or institutions which set the rules which govern behaviour, and (c) the "mentifacts" of life -- the ideals, values, and beliefs "that underlie or account for . . . courses of action" (p. 68).

With regard to the material artifacts, Horn notes that Through the eyes of the anthropologist we are able to see how the design of a given costume is dependent upon the materials, the tools, and the techniques that are available to the maker of the garment. Also, by comparing clothing with other art forms, we observe
that it reflects the typical mode of expression that characterizes the culture. In any given period, the style of painting, the design of a chair, the structure of a building, or the look of a woman are essentially the same. (p. 34)

Aspects which could be focused on could include: (a) the materials which reflect the geographic region, i.e., silk used in China and Japan, hides used by the Eskimos; (b) the processes used to construct the items, i.e., tanning, weaving, dyeing; and (c) the indigenous designs, patterns, and styles which reflect cultural meanings.

With regard to the customs and laws associated with clothing there are numerous factors involved, including ethnocentric attitudes, rules of etiquette, fashion trends, and social mores. This can also include sexual distinctions, such as the pants/skirts dichotomy that takes various forms within different cultural enclosures; moral standards, one extreme of which can be seen in Moslem women's voluminous garments which cover all features save the eyes; and legal or political measures which enforce clothing practises as a means of regulating society.

With regard to value orientations, Horn states that again there are many facets involved. She suggests that beliefs associated with equality, beauty, practicality, economy, maturity, and individuality are among the motivating forces in clothing behaviour. With reference to group associations, she notes that clothing attitudes can relate
to a desire to conform, a desire to express individuality, prestige values, physical comfort, and the desire to participate. Aesthetic satisfaction can also be achieved in this regard.

Flügel (1971) explains that the motive of decoration is a major aspect inherent in human clothing and adornment. Among the psychological or social variations of this are listed the following functions:

1. to add to the sexual attractiveness of the wearer
2. to display trophies — emphasizing the achievements of the wearer
3. to terrorize, to strike fear into the hearts of enemies
4. to indicate rank or occupation
5. to exhibit signs of locality or nationality — Flügel notes that clothes or costumes in this respect are not subject to changes imposed by fashion. Their value depends on the fact that the national or ethnic styles essentially remain true to tradition.
6. to display wealth
7. to fill a need for carrying essential articles
8. to extend the bodily self — Flügel notes that "clothing, by adding to the apparent size of the body in one way or another, gives us an increased sense of power . . . ultimately by enabling us to fill more space" (p. 34).

By closely focusing on particular aspects of clothing it is possible to uncover some of the deeper dimensions that
would, in turn, reflect values, beliefs, and cultural variations. Hansen (n.d.) notes, for example, that in some traditional European rural communities "costume played so important a role in village society that there were rules governing dress according to the seasons of the church year" (p. 21). Married/unmarried distinctions were also important.

In terms of all of the above-noted features the artistic element plays a vital role. With reference to East Indian culture Swarup (1957) notes that

prescriptions of rigid social codes have ordained individual styles of decoration, colours and designs for different occasions and different communities. Auspicious occasions like marriages, festive seasons and sacred ceremonials have called forth from Hindus the use of particular clothes in brilliant shades of every colour (p. 81).

Colour associations have, in some areas, specific meanings. Handa (1975) notes, for example, that in the Pahāri folk cultures yellow is associated with Spring and with divinity. Each of the other colours are also used in costume to express different concepts and beliefs.

Another important aspect is highlighted by Dhamija (1970) as he points out that "designs in clothes and jewellery of the people all over India were governed for a long time by their particular castes" (p. 68). By studying the design and colour associations of such groups many insights into traditional values could be obtained.
In the study of clothing in culture the associative schemes which relate to aspects such as societal role, material, values, and motives all suggest topics around which an investigation might be conducted. One further guideline might classify clothing into type. Horn (1968) suggests that this refers to three basic configurations: (a) the tailored garment, (b) the draped garment, and (c) the composite type which could be either fitted or unfitted. In each case historical/cultural settings, aesthetic attributes, traditional customs, and obsolescence/economic factors might be considered.

Two other systems of classification are suggested by Flügel (1971). In these systems, clothing can be grouped according to: (a) three regional classes, termed primitive, tropical, and arctic; and (b) "fixed" and "modish" classes. The main components of the first grouping are described as follows:

(1) primitive -- characterized by loin coverings or ornaments
(2) tropical -- made from vegetable rather than animal products, associated with the art of weaving
(3) arctic -- designed to fit closely to the body and to cover it more or less entirely

The main components of the second grouping include:

(1) "fixed" clothing styles -- change very slowly over time; vary greatly in relation to geographic space
(2) "modish" styles -- typified by rapid time changes;
spread over wide spacial frames which share common communication networks and cultural influences.

Flügel notes that the "modish" style is characteristic of the modern Western world, whereas in other parts of the world "dress changes much more slowly, is more closely connected with racial and local circumstances, or with social or occupational standing" (p. 130), in essence exhibiting more of the features of the "fixed" type. He notes, however, that exceptions to these rules can be seen in geographical costumes and in uniforms.

The thematic overview that has been presented as an introduction to this sample study has been included for several reasons. First, it reveals some of the aspects of the topic that might be uncovered in an investigative study. Secondly, it helps to illustrate the implicit relationship between this topic and the art/culture emphasis within this methodology. Finally, it provides a conceptual framework which can help to facilitate discussions of the sample study. The study itself is presented in the following section, with each aspect identified within the appropriate stage. The pre-interactive stage, however, will not be re-introduced since the curriculum orientation and major goals have already been explained. The physical logistics and the explicit/implicit/null dimensions would have to be considered in terms of the curriculum as a whole. The sample study therefore illustrates one possible procedural sequence beginning with the first step in teacher/student interactions. The format
follows the sequential outline presented in Figure 1 (p. 145).

**Stage 1: Research and Classification**

1. The thematic choice for the study emphasis is: "Apparel and personal adornment". This is combined with a geographic/historic perceptual frame which focuses on Chinese costumes from a traditional viewpoint.

2. In terms of the type and extent of research that might be done within this stage a classroom approach would facilitate the collection of many more samples, both photographic and/or material. However, those samples presented here can at least illustrate the type of collection that might be possible.

3. For the purpose of illustrating the flexibility and depth/scope possibilities within such a topic a delimitation construct is outlined as one format for documentation and study.

Plates I, II, and III illustrate the cross-cultural comparison which might be done among Chinese, Japanese, and East Indian traditional costumes. The documentation format would facilitate viewing these three types concurrently.

Plates IV - X illustrate specific functions of Chinese costumes as they serve to identify societal roles.

Plates XI - XIII illustrate how one specific aspect of apparel -- in this case headgear -- can be isolated so that more in-depth examination can occur.

Plates XIV - XVI illustrate how such elements as fabric,
symbolism, colours, and workmanship might be isolated for study. In this sample case, cross-cultural comparison might be done between Japanese and Chinese costumes.

In this documentation and classification stage the photographs and/or artifacts are grouped so as to facilitate analysis.
Plate I
Chinese costume -
silk and gold, dyed and woven

Plate II
Traditional East Indian sari

Museum No. N17

Museum No. B646
Plate III (a & b)
Museum No. N2.1011

Japanese doll wearing kimono in red, grey, and yellow.
Silver coloured hair ornaments arranged in traditional elaborate coiffure.
Plate IV

Informal dress of a Han woman during the Ch'ing Dynasty (somewhere between 1644 - 1912): costume of a well-to-do woman

Plate V

Peasant's costume

Museum No. N1.73

Museum No. N 1.730
Plate VI

Official's costume

(Part of collection of Cantonese opera costumes)

Museum No. N1.659

Plate VII

Badge worn by fourth ranking civil official - China

Museum No. N1.54
Plate VIII

Nun's costume (from Cantonese opera costume collection)

Museum No. N1.632

Plate IX

Costume worn by immortal princess (from Cantonese opera collection)

Museum No. N1.714
Museum No. N 1.681

Plate X

Warrior's armour with leg panels and collar (from Cantonese opera collection)
Plate XI

Chinese hat
Plate XII
Bride's headdress
(China)

Plate XIII
Scarf with calligraphy
- to protect wearer from evil

Museum No. N1.814
Museum No. N1.32
Museum No. N 2.205

Plate XIV

Japanese kimono. Deep purple ground with pine, cloud, and chrysanthemum design.
Museum No. N 1.627
Plate XV
Detail from Cantonese opera costume:
Peacock - good luck

Museum No. N 1.641
Plate XVI
Detail from Cantonese opera costume:
Peony - Spring
Stage 2: Critical Analysis

Phase 1 - Aesthetic/cultural analysis. In this phase each of the four photographic groupings — general cross-cultural comparison, role distinctions, headgear, and smaller details — would be addressed separately. For each grouping activities would focus around the three areas identified as part of this analytical phase. Suggestions and some of the possible findings are noted below.

1. Observation - eliciting initial reaction
   (a) Cross-cultural comparisons -- similarities include the draped appearance of the garments, a looseness in fit, an apparent richness in fabric
   (b) Role distinctions -- variations can be seen in the degree of opulence reflected in the costumes; certain symbols seem to be evident; a commonality is seen in the looseness in fit
   (c) Headgear -- each item is very unique in appearance and in material used
   (d) Smaller details -- natural symbols are used in both the Chinese and Japanese examples; the Chinese examples appear to be more elaborate in design and overall rendering than the Japanese

2. Description

   In this phase each of the component groupings would be described in detail. Images, symbolism, and sensory elements would be noted.
3. Inquiry into meanings

Again, each photographic grouping would be examined independently. To uncover specific meanings further research might have to be done concerning particular aspects. In this inquiry questions which might be asked could include the following:

- What do the symbols represent? What kind of beliefs are reflected in such images?
- How would these articles function within the traditional society? Why are some items more opulent than others?
- What do these articles tell us about the historical time period which they represent? How does the geographic/environmental space of the culture reveal itself in these articles? What distinctive aspects of these articles tell us that they represent one particular cultural group as opposed to others?
- How do you think the wearer would feel about his/her attire? What effect would the clothing have on the wearer?
- What kind of cultural/historic world-view is represented by these factors?

Such questions are designed to uncover meanings associated with the artifacts. The second phase emphasizes the structural elements.

Phase 2 - Structural inquiry. In this phase individual items might be selected for in-depth examination. Questions could include the following:
- How are each of the design elements, i.e., colour, line, texture, shape, pattern, form, displayed in the article? How do the elements relate to one another? What is the overall effect?

- How does the material relate to its inherent form and function? Questions relating to this costume-based study might include: How do the beads and tassels on the bride's headdress contribute to the function of this article? How does the material and design of each aspect of the warrior's armour serve the function of this costume? What kind of image is portrayed by the use and placement of different materials -- delicacy?, reverence?, practicality?, strength?, fearlessness?

- How is craftsmanship exhibited in the artifact?

  (a) What kind of intent or vital motivation of the craftsman might be seen in the article? How does one think the artist or designer approached the creation of it? How might the motivation or vitality behind a costume differ if the costume was designed for stage presentation rather than for actual use?

  (b) How has the craftsman interpreted a particular culture-oriented expression of beauty -- through elaborate design?, through the use of specific art elements?, through the use of specific materials?

  (c) How is truth reflected in the artifact? What kind of natural laws might have guided the craftsman?
How might the social background of the artifact have provided impetus for its creation? What kind of culture-oriented truth does this reflect? With regard to this sample study questions relating to this aspect might include: Why are flags included in the warrior's armour? Why is the peasant's costume less sumptuous and elaborate than the costume of the well-to-do woman? How is the craftsman guided by these social considerations?

Another aspect relating to truth might focus on the philosophical truths that guide the craftsman. Questions might ask: Why does the Japanese kimono in Plate XIV exhibit great simplicity in overall design in combination with a relatively complex nature-oriented decorative border? What truths lie behind the craftsman's creation of this article? -- love of simplicity and harmony?, appreciation of nature?, practical aestheticism?

(d) What skill and care is evident in the construction of the artifact? To a large extent this could only be viably addressed in the first-hand examination of articles, as could be facilitated through museum studies.

(e) How do these craftsmanship-oriented aspects contribute towards the overall "fit" of the artifact to its supposed function?, i.e., Would the warrior's costume be suited for battle? If so, what type of combat might be carried out by the warrior who might have worn such a costume in a traditional setting? What kind of functionality is
implied by the use of rank badges such as that illustrated in Plate VII? How would the design and craftsmanship of such badges contribute to the purpose for which they were intended?

Once inquiry has been concluded within the two analytic phases two questions must be asked:

(1) What overall learnings have been facilitated in this study? With reference to both art and culture what do we know now that we didn't know when the study was begun?

(2) Is further research and documentation necessary?

Note: This question may even be asked at the conclusion of the aesthetic/cultural analysis phase.

Decision Level A (see Figure 1, p. 145) indicates the point where a decision is made to either: (a) return to Stage 1 to continue research on the same or a related topic, or (b) go on to Stage 3. If the decision is to go on it would be because enough insight has been gained to allow the teacher and student(s) to jointly decide on the production focus for that forthcoming stage. That component is addressed next.

Stage 3: Production

The first task within Stage 3 is to decide on the objectives for production. This would initially be an individualized process, but it might be found that small groups can be formed based on common interests. The teacher would help the students to consider possibilities for the production emphasis. Based on this Chinese apparel topic some possi-
bilities might include the following:

(1) an exploration of fabric making arts - This could focus on such aspects as weaving, appliqué work, embroidery, dyeing, fabric printing.

(2) a closer study of the design elements within the articles, possibly accomplished by
- examining and sketching symbolic images
- considering variations of these articles and garments and designing these
- working out new formations of the symbolic images, and considering and testing their incorporation and effect in various media
- considering the essence of the traditional Chinese style and designing contemporary variations of particular articles, possibly focusing on garments and items which the student(s) might like to wear

(3) doing further research into the cultural setting, including geographic and architectural study; then coordinating and interpreting "total" pictures of Chinese life through drawings, paintings, and/or prints.

Regardless of the production emphasis it is important that the student consider the appropriate phase within which to work. From this viewpoint objectives can be identified to give the student some direction for his/her work. In terms of structuring the objectives, Eisner's (1979) expressive objective format has been suggested. Using this format the
students identify what they wish to accomplish in their production activities. However, the actual process of work may illuminate outcomes which show some variation on the original plans. These outcomes would then suggest further directions for subsequent work.

The evaluation format provided in Figure 12 (p. 206) illustrates one way in which these objectives and outcomes could be coordinated. By noting the objective and then the subsequent outcome the student builds up a picture of his/her developmental learning in Stage 3. These notations then provide a reference point for subsequent work, even using different themes.

The phases of production provide a format which can help the student to identify progress in each area. In the apparel topic, for example, it would be quite possible for the student to be a journeyman in weaving, as far as a particular technique is concerned. However, he/she may be an apprentice in the use of smooth, fine threads for weaving, and may also be in the apprentice stage in terms of working with Chinese subject matter and images.

Each production topic could suggest a different combination of experiences. By recording each aspect and noting the outcomes the student can examine the progressive stages leading to competencies. In Stage 4 these learnings can be placed in perspective with learnings which have extended from the first two stages.
Stage 4: Evaluation

During the first two stages the students should have been keeping anecdotal notations concerning particular aspects of the study. From this sample topic these notations could include:

- ideas related to the use of particular fabrics or materials in the articles of costume
- ideas associated with craftsmanship
- symbolic meanings
- comments about the role associations related to costume
- summary statements concerning the historic and cultural world-view which provided motivation.

Notations about possibilities for production and for further exploration could also be kept.

When the production overview is added to the overview from the first two stages the student can see how the total study interrelates. A sharing process will help students to review the meanings of the activities, to clearly think through the learnings, and to critically test and evaluate their progress. Such sharing can help students to strive for high standards of craftsmanship since, as Richardson (1964) has shown, the reciprocal criticism helps them to more fully gain imaginative and aesthetic insight. By emphasizing the extension and total integration of the three stages the potential for gaining cultural insight is also significant.

The teacher emphasis and the curriculum considerations
in this fourth stage have already been explained. The teacher's role and the educational significance of the study must be considered in relation to the student's learnings. These constitute three dimensions of a holistic and interrelated process.

The overall direction of Stage 4 should lead to a decision about the next topic for study. If the decision was to continue research into the Chinese theme, possibilities might include:

- examining other traditional Chinese art forms to do comparisons and to add depth to conceptual understandings of Chinese art and culture
- examining modern Chinese fabrics and styles, doing comparisons, and noting the traditional motifs and stylistic features which influence the contemporary
- doing a microscopic study, i.e., of a family, to see how art functions in the daily life of the Chinese family, either in the original setting or as part of a sub-culture in another region
- examining contemporary Chinese life in North American society; noting the use of art and the evidence of biculturation, acculturation, or cultural assimilation.

If the decision was to do further cross-cultural comparisons in terms of apparel and personal adornment, further investigation could focus on the Japanese, East Indian, or other Eastern cultures. Eastern cultures might also be com-
pared with aboriginal or Western cultures.

The list of possibilities for investigation and further study is endless. It is for this reason that specific guidelines cannot be given. The methodology can only provide a framework. The decisions must be made by the participants.

Implicit Learning Potential

Within this sample study, as in others, the emphasis would be placed upon finding out what makes the artifacts unique to a particular cultural group. Why are certain materials, symbols, colours, styles, and techniques used in particular ways, possibly unique to that culture? What does such a study tell us about the values and beliefs of the culture? How is art used to transmit and maintain the culture? What changes and variations can be seen over time? What function does art have in relation to the contemporary culture?

The answers to these questions can be revealed in various forms depending upon the topic chosen for investigation. Throughout the study the student should be aware of the cultural and artistic understandings that are being uncovered in the process of the activities. The personal significance aspect can be addressed as the student learns to make decisions about his/her particular points of concentration.

Before future needs and recommendations concerning cultural studies in art education are outlined, a brief summary of Chapter 3 is provided.
Summary

In the presentation of this methodology it may be noted that suggested questions and procedural frameworks have been isolated and compartmentalized to facilitate description. In keeping with the qualitative rationale it should be stressed, however, that the *actual* process of study may in fact be much more interrelated. Stages 1 and 2 may expand developmentally as the study progresses. Stages 2 and 3 may work together in a more correlated manner, with production objectives being formulated almost on an on-going basis. Certainly aspects of Stage 4 would occur on an on-going basis within all three of the previous stages. What, therefore, would such a format mean to the participants? How would they be affected?

Unlike the traditional "control" situation which is based on the idea of "school as a one-way educational process, from adult to child" (Huebner, 1974, p. 51), this structure necessitates that the student becomes an active participant-inquirer. What must be recognized is that even in the traditional situation "students themselves can and do act as catalysts in altering school experience by bringing into the institution and distributing material and resources that honestly represent the culture and history of particular classes and groups of people" (Apple, 1977, p. 21). Unfortunately, the catalytic action can, and often does, manifest itself in negative forms where ethnocentrism abounds. This occurs because students tend to inherit their parents value
systems unquestioningly and transfer prejudicial attitudes about culture and art into the school and classroom. By working within a format that will facilitate inquiry into both art and culture all participants can be helped to openly and honestly engage in investigations that can help to uncover basic truths and meanings.

The process requires that the "why" question be asked by both the students and the teacher as they jointly embark on the demystification journey. It requires that they employ survey techniques from a variety of perspectives. It demands inquiry before action, and it necessitates an interrelated focus encompassing all aspects of the study.

Within the study the teaching process itself can be regarded, to a certain extent, "as a form of inquiry, as a process of exploring problems that one cannot always define or predict" (Eisner, 1979, p. 161). It requires artistry, openness, and a genuine desire to help the students develop responsibility in the pursuit of their own learning.

In the process of inquiry the teacher helps to oversee the evolution of learning. Among the tasks which will involve the teacher will be those described as follows:

- ensuring that cultural and artistic description, although necessarily fragmentary at times, ultimately relates to the total view of the process of human living
- ensuring that ethnocentric attitudes are eliminated from the frame of reference
- helping students to understand their roles as they assume different stances while working through the methodology
- helping the student to understand the relevance of each aspect of the study in terms of his/her own "becoming" as an individual living in a cultural world
- helping the students to make appropriate choices to ensure balance and coordination in learnings
- helping students to see that each artifact under investigation is representative of particular values, beliefs, and world-views; that each element exemplifies a distinct feature within a holistic cultural perspective
- helping students to understand the benefits of employing a variety of procedural formats, including macrostudies, microstudies, and cross-cultural comparisons
- helping students to develop their research abilities, so that photographic collection might be enriched by field collection studies and participant observation
- helping students to develop their artistic/cultural competencies in relation to one another, so that each aspect reinforces the other, through exploration with materials, images, and techniques; through problem-solving and role-playing; and through continuous attention to craftsmanship and artistic/cultural meanings.

It should be noted that any major aspect that might have seemed important within the traditional art curriculum might be potentially adapted to this type of cultural/artistic study -- as long as it has educational significance.
Certainly media and techniques can be directed towards the development of artistic and cultural competencies. However, there is one particular feature which could be given special comment. This is the "holiday-special event" phenomenon that permeates so much of the elementary school art curriculum. Celebrations and "art" oriented interpretations of special days frequently reflect some of the most insipid features of the "school art style" mentioned in Chapter 1. The wealth of possibilities which are available to rectify this situation must be given attention.

One approach which would greatly enrich both the cultural learning potential and the understanding of art in culture would be to focus on multicultural celebrations and special events. Not only could classroom activities be directed towards understanding the associations and meanings related to these events, but often students could be given the opportunity to participate in community-based celebrations so that first-hand experiences can be gained.

Another approach would be to focus on historical associations of readily recognized special days. For example, for Valentine's Day students could research culture-based artifacts associated with love and marriage. Again the symbols, media, variety of art forms, and unique interpretations based on multicultural perspectives of love and marriage could be focal points. For the extension into production students could translate their learnings into personal statements that
reflect their own cultural heritage, or they could direct their attention towards a craftsmanship-oriented exploration of "love/friendship" commodities. Regardless of the thematic focus the educational significance of the study should be identified.

Eisner (1979) comments that curriculum planners, and this includes teachers, must "look beyond what is not traditionally offered in school programs in order to identify areas of human understanding that have been neglected" (p. 286). Certainly a great many cultural and artistic features could be identified within such a search. As Robertson (1961) notes, conventional art education programs tend "to shut off the student from wider aspects of his culture and from the other arts which illuminate and interweave with the visual arts" (p. 96). As she explains, "much sculpture must be related to architecture, and the study of embroidery and jewellery to the social habits which created a need for these in each age" (p. 96).

In order to facilitate more broadly based studies, new approaches to investigation must be developed, along with the identification of sources which will expand cultural and artistic perceptions. As Collier (1967) emphasizes: "Rich research imagery of culture can only come through enriched sensory perception" (p. 136). The methodology presented in this chapter represents one means through which both perception and imagery might be expanded.
The situational frames for learning which are made possible through the use of the methodology can be contrasted with Western paradigmatic frames in which, Hall (1976) notes, "the student is presented with parts and asked to combine them according to rules which are memorized" (p. 130). The situational frames which can be addressed within this methodology allow the participants to "look from diverse vantage points" (Greene, 1974, p. 82), selecting the thematic and perceptual constituents that will enable them to expand their knowledge of the world. As Greene comments, such an approach should be directed towards helping the student "to think about producing a new reality in association with others" (p. 82). The ultimate goal is to help the student "to seek higher knowledge in the effort to organize his thinking and constitute with his brothers and sisters a richer, more unified, less unjust world" (p. 82).

This methodology represents only one attempt in the pursuit of this goal. In Chapter 4 implications related to implementation of the methodology are outlined, along with the identification of future needs and recommendations for further study.
Chapter 4

DISCUSSION OF THE METHODOLOGY, FUTURE NEEDS, RECOMMENDATIONS, AND CONCLUSIONS

Discussion of the Methodology

A major axiom of this thesis is that art cannot be separated from culture. Yet, it has also been shown that in the minds of many Westerners, and in many conventional classrooms, art is, in fact, considered to be a luxury -- something on the periphery of life. This can be seen as a sharp contrast to the conception of art within traditional Eastern, aboriginal, and African cultures in which art is considered to be a way of life, integrally tied to religion and to all the codes and values inherent within these societies.

In this thesis the proposal has been made that a reconceptualization of art in education is needed, so that educators and students can begin to examine the relationships between art and life as these often occur in any cultural setting. In this way art education can serve as a catalyst for making holistic connections among seemingly diverse aspects of culture and can serve as an important avenue for contemplating the works and actions of mankind. Given the problems which exist in the world today, Coomaraswamy's (1956) words seem particularly important as he observes that
"what we require is a rectification of humanity itself and a consequent awareness of the priority of contemplation to action" (p. 85).

The methodology proposed within this thesis provides a praxiological approach to the study of art, requiring that the students learn to become responsible for their own actions. It requires that the students consider personal and cultural meanings associated with their investigations, and it requires that they consciously correlate all activities and outcomes. In this regard, the students are asked to become curriculum developers, cultural anthropologists, connoisseurs, critics, and craftsmen. For teachers this means that much of the traditional responsibility for developing and "teaching" fact-oriented instructional sequences or rule-governed processes has been lifted from them.

In terms of implementation, Doyle and Ponder (1977) note that many curriculum models stress information dissemination through the use of highly systematic, rational processes, almost to the point where they might be labelled "teacher-proof". These writers show, however, that even the most highly formalized plans must be implemented by the teachers. In essence, what actually happens is that teachers adapt curriculum proposals according to an "ethic of practicality" (p. 75), which directly relates to "the possible immediate consequences of disrupting established practice" (p. 76). Doyle and Ponder point out that three general criteria serve
to determine whether or not a particular proposal might be considered rationally suited to classroom adoption. These are as follows:

1. **Instrumentality**
   Requirements of this dimension include: (a) a clarity in communication concerning the relationship between basic principles and procedural specifications, and (b) clear suggestions for "enactment in the setting" (p. 77) so that teachers can see how the processes would work.

2. **Congruence**
   This refers to the "match" between the change proposal and the perceptions that teachers have of their own situations. Here the emphasis is personal. Doyle and Ponder submit that "there appear to be three aspects of congruence" (p. 78). The first asks whether the procedure fits "the way the teacher normally conducts classroom activities" (p. 78); the second refers to the origins of the proposal; and the third relates to the teacher's "self-image and preferred mode of relating to students" (p. 79).

3. **Cost**
   This "may be conceptualized as a ratio between amount of return and amount of investment" (p. 79). One factor refers to "the extent to which a proposed practice can be broken down into smaller units for short-term trials" (p. 78). A second aspect is that "teachers are especially responsive to social factors, such as recognition and student
enthusiasm" (p. 79).

In assessing the methodology within this thesis against the three above-noted criteria, the following comments might be made:

1. With reference to the "instrumentality" factor, six guiding constructs -- anthropology, sociology, multiculturalism and education, curriculum, cultural world-views, and art education -- were reviewed in terms of needs and inherent suggestions, as a structural foundation upon which procedural specifications were identified. The basic design of the methodology was presented in overview form and then discussed in depth. This was followed by a sample study which gave suggestions as to how the format could be "enacted in the setting". Therefore, it would appear that the methodology does have instrumental value.

2. In terms of congruence the ease of acceptability is put to a greater challenge. This is due to several factors. First, the methodology asks both the teacher and the students to consider art from an entirely different viewpoint, a viewpoint which does not concur with the traditional conception of "school art" and which contradicts the "separation of art from life" concept which permeates Western society. It asks that they accept and explore the fundamental notion that art, culture, and life are totally interrelated. Based on the acceptance of this idea the methodology offers a means through which whole new worlds can be explored, fundamental
meanings can be addressed, and personally relevant learnings may be attained. Since this conception of art is not commonly found in classrooms it obviously does not "fit the way the teacher normally conducts classroom activities".

The second aspect of congruence, relating to the origins of the proposal, requires that teachers consider the arguments put forward by anthropologists, sociologists, multicultural advocates, representatives of the multicultural society, curriculum humanitarians and reconceptualists, and art education specialists who recognize the great potential for learning that could be made possible by addressing the cultural component. By interweaving their suggestions it can be clearly seen that art education could be a significant avenue for greatly broadening Western conceptions of art, for increasing individuals' understanding of culture, and for identifying the relationship and responsibilities of the individual to society.

The third aspect of congruence, relating to the teacher's self-image and preferred mode of teaching, requires that the teacher consider the tasks and outcomes involved. In conventional elementary school classrooms the emphasis is on the teacher making all decisions and designing all activities. The teacher is seen as the leader and indisputed authority. The students are there as "learners", to be manipulated and directed according to the teacher's preconceived plan.

Within the methodology presented in this thesis the
teacher is asked to relinquish much of the authority and responsibility in terms of identifying classroom activities and making decisions. The students are asked to assume as much responsibility as possible, as quickly as possible, so that personal meaning and relevance are brought into perspective.

Each of these aspects of congruence would require radical changes from the way in which the teacher might normally conduct activities. The decisions that would have to be made could perhaps be considered in relation to the third major "ethic of practicality" -- cost.

3. This third element does not necessarily relate only to monetary costs. Essentially there would be very little difference between the cost of implementing this methodology and the cost of maintaining a conventional program. However, the human factor would show a major difference.

In a conventional situation the teacher would invest more preparational, directional, and evaluative time into the program than would be necessary when working with this methodology. The teacher may also find that there could arise social and organizational problems in the traditional situation because of the fact that some students may not like the activities, some students may not understand the relevance of the activities, and many students may work either "too quickly" or "too slowly" in comparison with the norm.

In the situation that would be provided through the use
of this methodology the students could share the responsibility for selecting thematic and production-oriented activities according to their own interests and needs; they would understand the relevance of the activities, since this is an implicit feature; and they could work entirely at their own pace, keeping tally of their own progress, and could see the holistic patterning of all decisions and processes.

It would seem that, under such circumstances, the "return" for the teacher would be recognition, appreciation, and enthusiasm on the part of the students since they would assume much more responsibility for their own learning. A situation which affords personal relevance and meaning, combined with the in-built opportunity for students to recognize and appreciate the worth of others, would do much to ensure a positive learning environment.

Thus, in terms of implementation, the positive features of the methodology would have to be weighed against the cost of holding to more conventional, more restricted, teacher-directed situations. As indicated in Chapter 1, such situations often contribute to the isolation of art, a condition which tends to provide foundation for the often low-ranking status of this field in terms of education as a whole.

The methodology also provides the possibility for a teacher to test it in a "short-term trial" situation so that the benefits and student response might be weighed against conventional procedures. However, the teacher should be
aware that if the trial is *too* short it would still be difficult for the teacher and the students to appreciate the potentiality.

The arguments put forward in terms of assessing the "ethics of practicality" of the methodology might be added to the ideas outlined in Chapter 1 in relation to "the importance of the study". These ideas, elaborated upon in Chapter 2, have served as guidelines in developing the methodology.

It may be seen that in some ways the rationale and many of the ideas within the methodology reflect the work of writers such as Chapman (1978), Feldman (1970), and McFee and Degge (1977). However, there are many features of this methodology which make it unique. Some of these features include the following:

1. It is based upon a pre-specified curriculum orientation reflective of reconceptualist theories. This orientation has been identified as a hermeneutic-social adaptation construct. However, in actuality it may be more than that. Personal relevance is a major factor -- but it is personal relevance in relation to culture, in relation to the student's expanding world-view. In essence it places the focus on personal "becoming" in relation to cultural context.

2. It places the focus on the development of *world*-oriented cultural competencies, i.e., sensibilities which would enable individuals to become responsible and responsive
world citizens, capable of intelligent and creative cross-cultural identification and interaction. Cultural competency is itself a specific type of awareness; it emphasizes the importance of recognizing and learning to appreciate the myriad of world-views through which people perceive life on this planet.

3. It de-emphasizes teacher direction and calls for student participation and sharing in the planning phases as well as in the activity and evaluative phases of the program.

4. It provides an opportunity for the students and the teacher to jointly explore the dimensions of a chosen theme. In this exploration no one has the "correct" and definitive answer. Rather a multiplicity of meanings is sought.

5. The investigative nature of learning is recognized and accounted for in curriculum matters. In the study of art this involves the examination of more than just the art object or event itself. As McFee (Note 10) points out, children "need a rich understanding of all the cultural factors" that helped the artist to give form to the artifact. By assuming the role of ethnographers, ethnologists, artists, and evaluators the students can work within an investigative learning framework where one discovery may provide clues to the next, with each event constituting one link in a gradually evolving whole. Thus, art and culture are viewed concurrently, with learnings from one area reciprocally assisting learnings in the other area.
6. It places strong emphasis on craftsmanship and quality, emphasizing the development of cultural responsibility.

7. It asks that students become active participant observers in their own communities, working and learning from people representing as many different ethnic affiliations as possible so that direct involvement situations and events outside of the classroom comprise an important part of the total learning program.

In essence this program is designed to meet the ASCD Multicultural Education Commission's (1977) criteria for multicultural education which, they suggest, "is mandatory for quality education" (p. 3). In their view, the development of perceptual, analytical, and application skills within an interactional framework is essential to the maximizing of an individual's ability "to improve the quality of life in a culturally pluralistic, multiracial, and highly technological society" (p. 4).

Among the suggestions that have been given with reference to the development of this type of program have been Eisner's (1979) proposals for the development of educational connoisseurship and criticism. As he points out: "A child does not need to be taught everything. Once a child learns that there is something to be learned in an area, the child not only learns those things, but also learns that he or she can learn even more" (pp. 219-220). In this endeavor the process of
connoisseurship, fostered by criticism, can lead to greater appreciation and generalization of skills. At the same time, criticism can lead towards "new forms of anticipation", helping us to "appreciate the uniqueness of a set of circumstances . . . [as] we consider it against a backdrop of other instances and circumstances" (p. 220). The importance of this process may be detected in Eisner's observation that "Criticism creates forms of anticipation by functioning as a kind of road map for the future . . . . Through our experience we build up a repertoire of anticipatory images that makes our search patterns more efficient" (p. 220).

Thus as images of art and culture are explored, and as the related world-views are brought into focus we can begin to "see" in a more humanistic and efficient manner. By broadening the parameters of the field to encompass the study of art in world cultures our repertoire of anticipatory images can be greatly increased, hopefully triggering a synergistic trend which will continue to evolve through future artistic and cultural experiences.

The emphasis on craftsmanship as part of the artistic/cultural competency goal is directed towards the improvement of qualitative life as much as is cognition and reflection. As Yanagi (1972) points out, craftsmen can play a vital role in the technological society by applying their connoisseurship and criticism to the design of machines and by lending their expertise to decisions concerning "the quality of
materials, the aim of products, and the natural forms and colours that are proper for the machine to produce" (p. 220). He adds that "an artist in the future should have the social consciousness to supply social demand; mechanical industry needs his co-operation" (p. 220).

The methodology introduced in this thesis essentially illustrates an "integrated code" for an art curriculum. It de-emphasizes specific skills, concepts, and contexts, and advocates the development of generalizable principles. As Bernstein (1971) notes: "Integrated codes, with their stress on the underlying unity of knowledge, through their emphasis on analysis and synthesis, could be seen as a response to the first problem of 'making sense'" (p. 67).

Such a code for learning also fits in with Brooks' (1967) identification of cultural associations. Brooks observes that it is "through continued association with others [that] the individual gradually accommodates his way of observing, speaking, eating, dressing, gesturing, thinking, believing, living, and valuing to that of those around him" (p. 212). Thus, a study of any aspect of culture must relate the theme to the people and the life within cultures. As Brooks emphasizes, we must allow the students to seek out intimate views of "where life's action is, where the individual and the social order come together, where self meets life" (p. 212).

With reference to art education and the methodology
proposed in this thesis the emphasis would be on turning that thrust toward seeking the relationship between art and the social order, to the point where art meets life. In this light, the individual can then begin to identify his/her own personal "belonging" within this realm. As the major construct of the methodology an investigative focus provides a necessary vehicle through which the student might develop skills for life-long heuristic inquiry.

"Accepting the reality of culture and the necessity of preserving the cultural values of each ethnic group" has been proposed by Hall (1976, p. 190) as one promising formula around which educational processes might be re-designed. The implications of an emphasis on interrelationships, he feels, would be seen in a radical change from traditional time-slicing of curriculum and compartmentalization of knowledge. He posits that such an emphasis would bring a true comprehensiveness in learning.

The methodology introduced in this thesis illustrates one model through which comprehensiveness might be fostered. However, this investigator also realizes that a model is just a model. Many needs must be addressed before widespread attention may be given to the importance of art and culture as fundamental components of holistic interrelated elementary school curricula. Some of those needs are identified within the following section.
Future Needs

Within this thesis reference has been made to the formalized curriculum framework which is typified by a division of time and content into differentiated modules. It was noted that Bernstein (1971) calls such a curriculum, characterized by subject matter being taught in separate, frequently unrelated compartments, a "collection" type. This "collection" format is a commodity of the scientific rationale. Although easily identifiable within the confines of the school, "this view of human rationality permeates programs in teacher education, school administration, and educational research as well" (Eisner, 1979, p. 265).

In this review of future needs some of the major areas which would relate to the implementation and potential success of a qualitative culturally-based art curriculum are addressed. Emphasis is placed upon possible future directions which may help to foster a greater interrelatedness among diverse components of the overall educational network.

Pre-Service Education of Teachers

In a recent article Eisner (Note 11) made the comment that what we need is "a much more integrated process of professional development". Given that many teacher education faculties are characterized by compartmentalized methods courses and traditional foundation courses emphasizing such subject matters as educational psychology and educational
philosophy, with little or no interchange among them, one does not have to search far to find evidence of habitual formalization. However, in light of the increasing needs of the multicultural society, and in response to the enlightened ideas of many of the reconceptualists, perhaps some newer, more qualitative frameworks could be developed for the pre-service education of teachers.

In 1961 Robertson wrote that perhaps the first job of a teacher education institute should be "to provide the sort of atmosphere where students can expand and explore new experiences" (p. 85), where they can share their learnings and enthusiasms as human beings meeting human beings. She suggested that, along with their particular disciplinary expertise, the instructors should have a "quality of open humanity" (p. 86) and should be cognizant of cultural values.

Since that time a number of educational theorists and committees have put forward suggestions in a much more emphatic manner. In fact, proposals have come from a number of directions. For example, in the 1969 publication on Ethnic Modification of the Curriculum various members of the ASCD referred to the need for teacher education models to incorporate interdisciplinary approaches which would focus on the needs of the multicultural society.

In 1975 Willey examined new directions being taken in terms of teacher education for a multicultural society in the U.K. He described one report which argued that "all students
should leave their teacher training institutions with some awareness of what living in a [multicultural] society means for them as individuals and professionals" (p. 340). Willey described some of the needs involved as follows:

- the need for all student teachers "to be given an opportunity to consider carefully the inherent attitudes and assumptions contained in the subject matter they teach and its manner of presentation" (p. 341). In this instance he notes that students should watch for "highly ethnocentric and implicitly biased views" which might be transmitted to children, in either obvious or subtle ways.

- the need for student teachers to become aware of how "the curriculum can provide excellent opportunities for presenting other cultures and highlighting the achievements of all human groups" (p. 341).

- the need for the student teacher to have a knowledge of how to work with children from a variety of backgrounds, how to encourage positive and receptive attitudes to learning, and how to achieve "a harmonious synthesis of and respect for differences" (p. 342).

Willey suggested that among the possible activities which could address the critical issue of attitudes could be small group discussion focusing on the exploration of issues; small group involvement in role playing, socio-drama, or simulation to explore beliefs and attitudes; and the direct exploration of personal and inter-personal beliefs and views, conducted
in small group situations.

Perhaps the Ontario Ministry of Education Committee's recognition of "the need for all teachers to be prepared for teaching in a multicultural society" (Michalski, 1977, p. 87) will help to spark a Canadian impetus in terms of examining the potential for multicultural emphases in Canadian teacher education programs. As it presently stands, however, "most Canadian teacher training centres" neglect content and issues dealing with visible minority developments (D'Oyley, 1979, p. 128).

In order to adequately address such aspects in teacher education the structure of the learning situation in faculties of education would have to be reorganized along more integrated lines. Again, the disciplines of anthropology and sociology could play a major role. As Johnson (1977) points out, "in several respects, learning to be a multicultural teacher (or learner) is quite similar to learning to become an ethnographer" (p. 13). He suggests that field work should include working and practice teaching in various cultural settings, and that the program should include the development of skills in cultural analysis to make possible "the identification and understanding of significant cultural influences on specific classroom behaviors" (p. 13). Essentially Johnson feels that the pre-service program should help the developing teacher to "practice being multicultural".

In terms of art education, the NAEA Committee on Pro-
fessional Standards proposed in 1970 that both sociology and anthropology should be incorporated as aspects of professional studies for the preparation of art teachers. The same year Newman (1970) strongly advised that teacher education programs should recognize the importance of the fact that "knowledge of other people's ways of life can be gained through modes of inquiry other than the exclusively empirical" (p. 20). He also suggested that programs should help the teacher-to-be to recognize a multiplicity of perspectives and ways of knowing, including the aesthetic, the scientific, the intuitive; and should help to increase awareness of the ethnocentric limitations of "Western intellectual biases" (p. 20).

Once clear about the limitations and constructs of various epistemological views, the future art teacher could concentrate on developing sensibilities and skills that would help to make him/her a competent co-investigator in future classroom and field explorations involving interactions with children. Thus, among other program components of a teacher education program anthropological and sociological investigations of selected cross-cultural forms and images could be done, along with inquiry into their related functions, values, and world-views; exploration into art elements, materials, and techniques should be carried out, with specific reference to the development of craftsmanship; and skills related to the development of connoisseurship and criticism should be emphasized. The teachers-to-be might also be required to carry out or develop
thematic investigations to explore or identify the interrelated elements involved. If structurally feasible within the overall program this type of investigation might also penetrate the boundaries of other disciplines.

One major component of the teacher education program which would relate to all issues and disciplines is the development of competencies in terms of curriculum development and general planning. This would involve identifying relevant course material for well demarcated ethnic sub-clusters of children, examining various goal and objective formats, and working with evaluative structures. The future teachers should be given the opportunity to explore the learning potential of different variations and combinations of these elements.

Much has already been said in this thesis about goals, objectives, and evaluation. Much has also been said about the multiplicity of perspectives which exist in this world. What must be recognized within teacher education programs is that the basic elements of curriculum and instruction must be combined with a recognition of the subject matters that go beyond the traditional. In today's world the need for attending to the ethnic element is great. It is a feature of existence that might well comprise the foundation of an interdisciplinary approach to teacher education. For many institutes this would require a major restructuring of the program. Although it is hypothesized by this researcher
that the benefits of such restructuring would far outweigh
the costs, it is also recognized that such restructuring will
hardly become an immediate reality. At best we could do little
more than hope and strive for the inclusion of an integrated
program component which places major emphasis on the realities
related to cultural experiencing, with the program incorporating
as many dimensions of this focal point as possible. This
might include such aspects as philosophies of different
cultural groups, methods of learning, ways of seeing, visual
and verbal materials, music, dance, and art forms.

One other aspect would warrant increased recognition and
inclusion in teacher education programs. This is the far
greater recruitment of people from various cultural back-
gounds -- to act both as the teachers of teachers-to-be and
to enroll as "becoming" teachers. Such writers as Linklater
(1978), Price (1974), and Thomson (1978-79) argue concerning
the needs and benefits of increasing the opportunities avail-
able for the education of Native Indians in this regard. As
they point out, the benefits to both Indians and non-Indians
would be many.

Linklater submits that in the world as the Indian wants
it to be education must be "amenable and adaptable to Indian
perspectives" (p. 91). It is very likely that similar ideas
about the correlation of learning with world-views would be
expressed by representatives of other cultural groups. In
Linklater's words, in the ideal world "the teachers would
learn how to deal in ideas, ideals, emotions, cultural differences, individual pacing, mind-stimulation and soul-searching" (p. 90). These teacher competencies could be addressed in both pre-service and in-service programs. Potentials related to the latter are addressed in the next section.

In-Service Education of Teachers

The need for developing a comprehensive network of in-service programs could be said to be as equal in importance to providing viable pre-service education for teachers. As Michalski (1977) reports, in terms of multicultural competencies, "teachers are largely unprepared for the tasks demanded of them" (p. 99).

The dimensions of the problem encompass a wide variety of aspects including the need for teachers to examine their own value positions and beliefs; the need to "examine the socio-cultural factors which lead to differences in attitudes, values, and behaviour of ethnic groups" (Overing, 1977, p. 76); the need to consider the interrelationship between linguistics and different subject matters; the need to explore the relationship of culture to various subject matters; the need to identify resources and procedures; the need to involve parents and members of ethnic communities, and to have them actively contribute their expertise within in-service programs; and the need to have well-qualified and culturally competent instructors available to organize
and implement these programs.

In his report on U.K. Needs, Willey (1975) notes that "teachers . . . felt that traditional forms of in-service teacher education were not adequate to meet the demands made of them in the multi-racial school, and that training for teaching in this situation should be qualitatively different from training for teaching a specific subject" (p. 344). In essence, they felt that in-service programs should be directed towards the school as a whole and should encompass the community. In this way the school staff could work on jointly developing a philosophy of multicultural education and could cooperatively strive towards the implementation of viable programs.

Assuming that this co-active arrangement for in-service education might be feasible, the first task would be to consider time/content arrangements for carrying out the program. Baker (1978) provides one plan which might provide guidelines. She suggests that in-service training might be accomplished in three stages:

(1) the acquisition stage -- a period wherein one becomes sensitive to cultural diversity and begins to establish a knowledge base

(2) the development stage -- a time during which a basic rationale or philosophy is developed concerning multicultural concepts

(3) the implementation stage -- a period during which
the teacher introduces appropriate content and teaching strategies into the classroom setting.

Baker points out that these stages would not only be repeated in the effort to gain new awareness and knowledge, but they would be channelled into three developmental processes:

(1) *initiating* — introducing multicultural content and activities at a minimal level to test and refine the potential

(2) *integrating* — broadening the scope of multicultural concepts so that there is integration throughout all subject areas

(3) *enriching* — building upon the first two levels.

Although this plan is helpful, the three basic stages might perhaps be expanded. Some of the components of this enlarged format might include the following:

(1) acquisition stage
   - examination of the overall needs and dimensions in relating to a specific constituency
   - exploration of value bases and socio-cultural factors with reference to both teachers and students representative of this constituency
   - identification of subject matter needs and resource requirements

(2) development stage
   - exploration of subject matter potentialities in terms of concepts, classroom and field-oriented procedures,
resources, and specific teaching/learning techniques and strategies
- development of culture-based support material
- exploration of interdisciplinary possibilities
- defining, refining, and correlating the basic rationale or philosophy as concepts and procedures are developed

(3) implementation stage
- introduction of selected concepts and strategies into the teaching/learning situation
- joint sharing of results and expansion of potentialities in discussion with other teachers.

The cyclical and dialectical recurrence of this process would be an important factor leading towards its potential success. The availability of instructors and support personnel from ethnic communities would also be a factor. Such a retinue would have to demonstrate, and be capable of conveying, the cultural competencies which would comprise the essential framework for the program. In this light, subject matter expertise would not be enough. Rather, the personnel would have to be proficient and erudite concerning the interrelatedness of cultural factors, philosophical foundations, and multicultural needs in terms of the content/skill components of a variety of disciplines.

Some of the possibilities which might be explored during in-service programs are included in the next section. This
section also indicates extensions and resources for teacher/student investigations.

**Field Potentialities**

*The community.* At various points within this thesis reference has been made to the potentialities of the community in terms of the resources, both human and material, which might be identified and approached. For too long teachers have focused almost exclusive attention on in-school learning, assuming most of the responsibility for selecting and conveying information to the students. What is needed is a reconceptualization of what learning involves and what constitutes the role and constructs of "information".

D'Oyley (1978) observes that in some urban centers there can be seen "a trend for school systems to establish closer liaison with ethnic communities" (p. 140). This statement is affirmed in part by Green's (1977) report on the work of the school-community relations department within the City of Toronto's Board of Education. He relates that the job of the liaison staff is "to sensitize the school to the community it serves and the community to the goals of the school" (p. 38).

Eisner (1979) provides insight into this potential when he reminds us that "the form and function of schooling are closely related to the values and expectations of the society" (p. 284). When the society is dominated by one cultural group that group's values tend to permeate the educational
system. But what happens when the structure of society takes on multicultural characteristics? What happens to the school? Eisner posits that "enlightened pupils and enlightened adults in the community could radically alter the character of . . . schooling" (p. 284). He suggests that "leadership of the school or school district must regard its clients to be not only the pupils who attend the schools, but also the community that supports them" (p. 285). Werner and Conners (1978) add that the locus of power with regard to curricula and program development must be "shared to some extent with teachers, students, community personnel, and minority groups" (p. 85). They feel that this would do much to facilitate both cross-cultural understanding and relevance for curricula.

D'Oyley (1979) proposes that "regional visible minority centres could be locations for reacquaintance and for joint 'developments' wherein curricular products are developed, conflicts resolved through operations, strategies compared and attitudes examined" (p. 130). Perhaps they could also be places where vernacular educators could feel free to offer their expertise and advice so that more of the tangible and intangible wealth of the community could be brought into view to add to the enlightenment of everyone. As D'Oyley adds, "such regional centres could be a lever for multiethnicizing current uniethnic teacher preservice preparation and inservice". Such centres, and those noted as follows, could be extremely significant in terms of addressing future educational needs.
Museums. According to Ott (1980), "museum education is on an upward spiral of exciting, stimulating, and thought-provoking discovery-based art education" (p. 7). If recognition of the potential for museums to correlate with other educational institutions is indeed on the increase then perhaps this potential can be more fully explored in terms of extending learnings outside of the classroom. Along with this recognition, of course, must be concern for the issue of how to utilize museum resources, so that the fact-oriented "museum" approach identified earlier in this thesis can be broadened to focus on the values and meanings reflected in the artifacts.

In terms of art education, Ott (1979 & 1980) offers a variety of suggestions for setting up learning guidelines which could enable students to actively increase their perceptive and analytical skills in museum research. Essentially these are adapted from Feldman's (1970) critical analysis format. In addition, Press (1980) points out the importance of active participation for both students and teachers in working with museums, and emphasizes the significance of the dialectic during explorations.

Lacey and Agar (1980) describe a program which focuses on the relationship between classroom activities and museum experiences. They suggest that such correlation would increase the possibilities for interdisciplinary learning. While noting that educational responsibilities are becoming
"an increasing part of the overall museum commitment" (p. 12), Lacey and Agar provide the caveat that impetus and awareness must also come from outside the museums, and they stress the need for mutual cooperation among teachers, university faculty members, and museum staff.

As Taylor (1975) emphasizes, the opportunity to examine cultural artifacts at first hand can add an incomparable dimension to learning. She feels that cultural materials do not simply talk about history, "they talk about a way of life" (p. 10). If the approach to museum education was broadened and if the focus was placed on an exploration into meanings, this resource could begin to play a much more active role in terms of education as a whole.

**Curriculum Materials**

One of the greatest needs in terms of expanding the field of multicultural education is to increase the range and availability of curriculum materials. Such organizations as UNESCO provide assistance by putting at the disposal of authors and publishers "information which they lack concerning the presentation of various aspects of Eastern or Western cultures: advice as to sources, lists of reference works, selected bibliographies, visual aids" (Fradier, 1959, p. 44). However, much more information is needed.

Banks (1975) points out that "one of the teacher's greatest problems will be to find instructional materials dealing with the current characteristics and status of ethnic
As Banks, and others, tells us, often the written resources that are available are either out-of-date or are permeated with ethnocentric influences. Another problem is the fact that it may be extremely difficult to obtain valid information about particular groups.

A few helpful suggestions and some cautionary words are provided by Mavalwala (1977). He notes that guest speakers from the community might, to a certain extent, help to fill the resource vacuum. However, he also emphasizes that "no group of human beings can possibly be represented by one person and in the confines of a single exposure to a class. As long as the students are aware of this, the dangers of stereotyping are minimized" (p. 117). He reminds us that there is also a wide margin between the way a group functions in another country and the way that group functions in Canada. Thus in any study the context must be clearly understood.

Information about cultural life styles in the Canadian context may be particularly difficult to obtain. However, Mavalwala tells us that the Ministry of Culture and Recreation of the Government of Ontario and the federal office of the Secretary of State in Ottawa both sponsor the production of teaching materials. Perhaps when other provincial governments expand the dimensions of their education departments to more inclusively address multicultural needs there may be more materials available which would more directly reflect regional variations and life styles.

In an earlier section of this chapter some of the needs
of pre-service and in-service programs for teachers were identified. Various dimensions were listed as possible focal points for teacher study. With reference to these and other needs, Grant and Grant (1977) propose that there are "three categories of materials that are essential for successful implementation of multiculturalism" (p. 114). These are described as follows:

1. **Teacher awareness** materials — "materials to help teachers examine their own values, beliefs, prejudices, and attitudes; to acquire basic information about social and institutional norms; and to learn about differences among cultures, races, sexes, ages, and physical sizes and handicaps" (p. 114)

2. **Student awareness** materials — "materials that will help students evaluate their beliefs, values, prejudices, and attitudes; learn basic information about social and institutional norms; and learn about cultural, racial, sex, age, and physical differences" (p. 114)

3. **Classroom** materials — "materials that will help teachers communicate respect for all children in every classroom in our pluralistic society" (p. 114).

Since one of the greatest needs in terms of the implementation of multicultural education programs is to make available *accurate* materials that can help to increase both student and teacher awareness of and involvement in cultural issues, Grant and Grant suggest that
to eliminate the disadvantages of inadequate teacher preparation, lack of time, and uncertainty regarding appropriateness, materials should be developed by representatives of different cultures and racial groups to assure accuracy and be made readily available to teachers. (p. 119)

Such materials, they feel, "should be provided both as a model for teacher-made materials and to prevent slowing the implementation of multicultural education until teachers have time or adequate knowledge to develop their own" (p. 119).

These writers recommend that classroom materials should:

- reflect the positive features of the pluralistic society
- include a wide and equal representation of the cultures of the world, at all grade levels
- emphasize the contributions of culturally, racially, and individually different people to various fields of endeavor
- help the students to develop positive attitudes towards the acceptance of others
- "examine real problems and real people" (p. 120) living and functioning as human beings, rather than emphasizing only "special occasion" viewpoints
- examine a wide variety of "forces and conditions that optimize or minimize opportunities for individuals because of their race, culture, sex, age, or physical difference" (p. 120).
In terms of art education some comments have already been made in Chapter 2 regarding the needs and implications for increasing reference and curriculum-oriented materials reflecting the arts of different cultural groups. Among those materials necessary for a rich and varied multicultural program in art are concrete manipulative materials which would help children with concept formation and facilitate the development of visual perception and critical analysis skills. As Taylor (1975) suggests, "The material or artifacts are seen as motivators or cues to deeply involve the teacher and child in rich arts and cultural experiences which also involve language development, reading, math, as well as core experiences for which they were designed" (p. 11).

Thus it can be seen that the needs in terms of developing curriculum materials for artistic and cultural learning are many. It should also be remembered that text-oriented and concrete materials are only a few of the possibilities which might be considered. Other material could also be developed in the form of photographic information, slides, filmstrips, films, and composite-audio-visual packages.

The creation and implementation of these materials will require time and commitment, but the recipients of the qualitative education which could potentially ensue will hopefully become productive and responsive citizens who may understand and care a little more about mankind than may generally be the case today.
Future Directions for Research and Study

For the most part the comments within this thesis have addressed the potentialities of developing programs for students in classrooms or for developing pre-service or in-service programs for teachers. However, one other constituency might also be considered. This is the "out-of-school" public. As reported by Fradier (1959), UNESCO has made concerted attempts to initiate programs and to support any projects or services which would increase the multicultural awareness component within adult education. At the same time, the need for increasing public awareness of the role and influence of art in culture would seem to be paramount to greater public requisition of a qualitative environment. Research into possible directions for these dimensions of education may be needed in order to develop more viable programmatic approaches than may presently be available in this field.

Eisner (Note 5) explains that "research includes the theoretical activities of scholars attempting to develop concepts, models or paradigms that explain or in other ways foster our understanding of the world". He reminds us that research can be either theoretical or empirical, normative or descriptive, quantitative or qualitative. With reference to the needs of any of the three major constituencies noted above -- students in classrooms, teachers, or the out-of-school public -- future research in art and culture could take any number of directions.
In terms of art and culture there are many prospective areas for inquiry which might be explored using anthropological and/or sociological methods. These could ensue from questions relating to:

- "how the artist acquires special cognitive abilities", and "how one becomes imbued with the aesthetic values of his or her society" (Anderson, 1979, p. 133)

- how the artist within a specific culture "transmutes past experience into new and different works of art" (p. 133). Such inquiry might provide insight into more viable ways to interpret that culture's art.

- how people in different cultures learn perceptual inference habits unique to their own cultures. This type of inquiry might also encompass the question of what the visual arts might tell us about these perceptual differences.

- how different peoples perceive formal qualities in art, i.e., What is the relationship between these qualities and the meanings assigned to the work(s)? What differences do these qualities make in terms of cultural or societal acceptance or rejection of the work(s)?

Although answers to these questions, and probably many others, may increase our understanding of the relationships between art and culture, there is an added dimension which is beginning to draw the attention of anthropologists. This is the aspect of "art in transition". Although art is always a process-oriented phenomenon, the impact of commercializa-
tion is an issue which requires concerted attention. This reality may necessitate a change in focus with regard to interpretation of the arts. Anderson stresses that this aspect is "intimately affecting the lives of an enormous number of people, and for this reason alone it should command our attention" (p. 190). It would not only have an impact on aesthetic considerations, but, Anderson posits, it would also reflect changes in traditional work patterns and patterns of social and political influence.

For some cultures, their artistic products have begun to reflect an "imported aesthetic put to the use of transplanted ideas" (Sieber, 1971, p. 210). When this dimension is added to the traditional avenues and purposes for studying art as a cultural phenomenon, the complexity of the task increases significantly. Graburn's *Ethnic and Tourist Arts* (1976) provides an indispensable starting point for seeking insights into this new dimension.

In considering research avenues available through anthropology, Merriam (1971) looks squarely at the *why* and *how* questions relating to the study of the arts and suggests that "if we look at the arts . . . as human behavior, we stretch our concepts considerably" (p. 100). He posits that our studies must be both descriptive and processual. Of prime concern here is the "essentially symbolic function" of art in human society.

The value of anthropological theory and research is
examined from another view by Grant (1977). He proposes that these aspects can "provide firm support for education that is multicultural" (p. 32). One of the contributions of anthropology, he feels, is the provision of "knowledge of the universals in human experience, that is, what all people have in common". Art, of course, is one of those universals. Within the field of art there may be many commonalities which research might illuminate. By focusing on both iconographies and meanings these commonalities may be identified. Such insight may in turn help to provide a common language of communication among peoples.

Even within a pluralistic society research into the relationship between art and culture could help to identify the stages and degrees of assimilation, acculturation, and biculturation which might be taking place. Such a study could help to increase our understanding of the forces at play within a composite society, adding insight into the nature of diversity, and helping us to formulate questions about the importance of cultural identity and tradition in people's lives. Such research would help us to identify themes and concepts which might be introduced into educational studies.

Other sorts of information relating to art, culture, and diversity may also be obtained through research. In fact, much of this might focus on the teachers and children themselves. Research-oriented questions might include the following:
- To what extent do children in different pluralistic settings feel the need to retain their heritage? What forces and influences, i.e., parental, ethnic community, the dominant society, come into play -- and to what extent does each influence the child? How are these factors significant to the study of art?

- What cognitive, psychological, developmental, and value-related factors should be considered in the study of culture-based art?

- How does the teacher's own ethnic background and perceptual views of art and culture influence what is taught in the art program?

Glaeser (1973) provides a summation of the needs when he suggests that cultural sharing and communication is a process which "requires our understanding of the diversity of cultural experiences and concepts of reality, the way past peoples have created, perceived, and integrated diverse relational meanings or concepts by postulation at a given point in time" (p. 41). The artistic expressions of culture and ethnicity comprise an important resource field for research. Investigation into the field can help us to discover, among other things, "how art affects and is affected by culture and how art education may serve the socially and economically disadvantaged" (Report of the NAEA, 1977, p. 113). It can also focus on the social functions of art in an effort to help us understand the symbolism displayed in the artifacts
and the role they play in providing a "sense of continuity and belonging to a community" (McFee, 1974, p. 84).

The NAEA report (1977) suggests that efforts to deal with many of the issues raised as important targets for research will include the following:

Teams of engineers, architects, and cultural anthropologists will use patterns of human interaction (historical, psychological, sociological, and anthropological) to carefully match the levels of taking into account such special needs as those of cultural consciousness, ethnic groups that require separate spacial distance for their unique cultural activities of celebration, play, or ritual. (p. 67)

Regardless of the approach used for research, the following statement punctuates the fundamental challenge for the future:

Our research must count, and it must count toward the accumulation of a body of research knowledge which is generalizable and which will guide our efforts in delivering quality instruction in art which will ultimately improve the quality of life for every individual who comes under our guidance and tutelage [sic] in the twenty-first century. (Report of the NAEA, 1977, p. 72)

While the challenge may be great, and the solutions to research needs may not be quickly forthcoming, a positive step in the right direction would be to ensure that the
children in today's schools learn to develop the skills needed for inquiry into conceptual, rather than factual and fragmentary, learning within a multicultural, multidimensional framework.

Intricately connected with the challenge is the need to convince federal and provincial education agencies, school district and university personnel, and the public in general of the important role that art can play in educating children to become culturally investigative. Some of these factors are discussed next.

Political Needs

As the ruling authority on educational policies and guidelines within the province of B.C., the Ministry of Education, Science and Technology -- even the appellation bespeaks of a quantitative, scientific approach to education -- "is accountable for insuring that provisions are made for all students to be challenged and to achieve their fullest potential" (Curriculum Planning, 1979, p. 3). The Curriculum Development Branch recognizes that "society is expecting all . . . students . . . to acquire a standard of education which will enable them to function effectively as active and responsible citizens" (p. 3). The suggestion is put forward that "in specifying core or basic learning outcomes for all students" the Ministry is meeting the expectations of society. As noble as these words appear, when it comes to expediting a viable art education for a multicultural society the Ministry
has not even begun to address the needs or the potential.

Perhaps some progress is being made by the work being done to initiate a provincial multicultural policy for B.C., but much remains to be accomplished in terms of transferring initial insights into viable programs. As D'Oyley (Note 7) contends, it is likely that the search for a multicultural policy, and even its installment, "will increasingly in the 1980's lead to disillusionment and nonfulfillment and to retrograde as organizations - being under pressure - identify the extent to which the vague goals are unrealizable".

With the Ministry of Education so far away from providing guidelines it may be more feasible to consider other ways to expedite change. Valverde (1978) provides an outline which helps to illustrate the potential with regard to the interrelated components of the school system as a whole. Since awareness of the needs of the pluralistic society is significant to the recognition of the role that art education can play in qualitative, culture-based curricula, we might first turn attention to possibilities for increasing awareness and addressing these needs. Valverde suggests that six strategies might be considered. These encompass:

1. school district commitment
2. the development of a new philosophy to enrich and mainstream culturally pluralistic programs
3. comprehensive long-term planning
4. hiring for diversity, including the idea of drawing teachers from a variety of cultural backgrounds
(5) an upgrading of inservice programming

(6) formative evaluation focusing more on process, rather than just on outcomes.

Key figures within this structure are the school district administrators and school principals. As Newton (1978) remarks:

The school administrator must determine how community groups perceive the school, what they want the school to do, and how they wish to be involved. Only on this basis can effective communication and decision-making processes be established. Only with a knowledge of and feeling for the values and cultural diversity of the extended school community can an administrator ensure that appropriate decisions are made in areas such as staffing, selection of curriculum materials, and reporting of pupil progress. (p. 4)

The district personnel must not only become actively committed to the philosophy of cultural pluralism, but must actively solicit help from the teachers within the district, as well as from community resource advisors.

Other Needs

As has been indicated through each of the preceding subsections, one of the greatest educational needs for the present and for future generations is to identify goals and carry out programs which will help individuals to understand their role and responsibilities in relation to a pluralistic
world. In Smith's (1977) words, "pluralism realized would mean that all people would retain a healthy ethnic pride, an abiding sense of their own culture, and a respect for and appreciation of people and individuals from ethnically and culturally different heritages" (p. 40). Ideally, multicultural education would allow participants to develop "a deeper level of intimacy" with mankind, "with its roots, development, potential, and glory and folly", thereby helping individuals to obtain "the important sense of the interrelatedness of human fate" (Yamamoto, 1977, p. 89).

While the debate continues as to when and if such an education can be accomplished (Newman, 1977; Rudman, 1977), this researcher strongly believes that continued striving towards this goal is a paramount need. Greater awareness and education is required at all levels: ministries of education need to be more fully cognizant of the needs, and committed to the potential of this type of education; university professors and instructors should be better informed and more sensitized to educational possibilities and strategies; superintendents and school district personnel need enlightenment; members of the community need to be encouraged to participate in educational programs, to communicate their expectations more clearly, and to help teachers provide viable and enriching programs for children from all cultural backgrounds; teachers greatly need help in realizing the heuristic potentialities of qualitative culture-related formats for the
teaching/learning situation; and members from all groups need to come to terms with ways in which communication might not only be improved within the educational system as a whole, but also across cultural boundaries.

In terms of increasing the dissemination of information, Chalmers (Note 12) points out that

We need to find ways to increase cultural exchanges through travel, touring, exhibitions, festivals, workshops and creative encounters. Historical research and preservation is imperative and not only should be given attention by government agencies but should become an activity supported by the school curriculum.

As the NAEA report (1977) tells us, "the appreciation of the epistemological contribution of art should be one aim of art education programs .... Art educators can help create a public that has some appropriate sense for art and for the functions it performs in understanding the world" (p. 39). The NAEA Commission believes that art education can play a critical role in helping citizens to develop "the kind of critical consciousness that expands their awareness of the world and of the sort of influences with which they need to cope" (p. 40). In terms of providing an avenue for the development of holistic thought, the Commission believes that art education is ideally suited to helping children learn "the importance of attending to the whole" (p. 42). This aspect of education, they feel, attends to a basic need
in the development of balanced learning.

The needs relating to the establishment of multicultural education programs and viable art education programs for a pluralistic society have been shown to be many. Throughout this review of needs several recommendations have been intimated. These are summarized in the following section.

Recommendations

The needs that have been described in the preceding sections have been shown to exist in a myriad of areas with reference to the interrelated constructs of art education and education for a multicultural society. A summary of recommendations for addressing these needs is presented as follows:

1. The establishment of culture-based programs for pre-service teacher education is recommended. This should incorporate opportunities to examine: (a) interdisciplinary approaches to learning, (b) multicultural concepts and issues, (c) materials which exemplify and reflect a wide variety of cross-cultural perspectives, and (d) specific subject-oriented strategies perceptive of cultural potentialities which could relate directly to classroom implementation.

2. The development of on-going in-service education programs for teachers and school district personnel is recommended. These programs should be designed to help the participants become aware of issues, needs, and possible strate-
gies for implementing both multicultural programs and more viably significant programs in art education.

3. Greater liaison among the key interest groups concerned with education and the future of society is recommended. This should not exclude members of the community; agencies of the community, i.e., museums; university personnel; school district administrators; and teachers. Part of this recommendation relates to the establishment of liaison centers for cross-communication, research, and joint program development.

4. A greatly needed increase in resource materials, including written, pictorial, and audio-visual, should be forthcoming. These materials should offer insights into cultural life styles, cultural value systems and beliefs, and issues dealing with the problems and concerns which are inherent within the multicultural framework. Such materials are needed for both reference use and direct curriculum implementation.

5. More diversified and intensive research relating to cross-cultural questions, including the role of art in culture, is recommended. This research should ideally lead towards the development of new models or paradigms for learning. Part of this research should focus on ways to correlate frames of reference so that communication among cultures can have greater meaning.

6. A much greater coordination of efforts at all levels of the educational system is required, and more effective
means of communicating needs and developments within the hierarchy should be established.

7. Greater respect at all levels of the educational system for the wide variety of cultural perspectives which exist in this world is needed. Along with the recognition of this fact should be the opportunity for groups to devise and implement educational programs for their own people, i.e., Indians creating programs for Indians, in ways which will allow them to retain their own identities, values, and lifestyles, and yet still be able to competently function in society-at-large.

8. A greater cross-cultural exchange at the community level should be pursued, so that Canadian society at large can benefit, to a much greater degree than at present, from the inherent richness of the human resource embodied within its multiethnic population.

Within this thesis a methodology has been presented to illustrate one way in which teachers and students working jointly together might explore culture-oriented issues and questions, address culturally-associated themes, and investigate multiple world-views through art. The format is qualitative in nature, allowing for the unfolding of discoveries and joint inquiry into any number of significant areas which might be deemed important to particular individuals. The emphasis on craftsmanship is recommended within this methodology in partial response to Yanagi's (1972) highly persuasive
plea that the recognition and development of craftsmanship is greatly needed to counterbalance the oppressiveness of the machine age.

While the methodology in this thesis is designed to stand on its own, i.e., it could essentially be implemented in a single classroom situation, it is recommended that, where possible, more diversified implementation be facilitated. Thus, as suggested earlier, more interaction among various age levels and grades might be achieved, thereby broadening the learning potential for all concerned. Moreover, in the interest of evaluating the costs and benefits of the methodology, multiple trials and viewpoints might reveal "a wider range of qualitative information". As shown in Chapter 3, interdisciplinary possibilities are also inherent within the design.

While it is realized by this researcher that many of the first eight recommendations outlined in this section would be difficult to bring to fruition, the multicultural needs cannot be disregarded. On-going persuasion will be required in order to convince those in the upper echelons of policy-making that art education has an important role to play in culture-based education. This challenge to provide enlightenment is one which cannot be overlooked. As Grigsby (1977) tells us:

When peoples of different cultural and ethnic backgrounds and the works they have produced have been accepted as
equally as that of the European, then there is the possibility of sharing and exchange of cultural components to create a new and vital art for a new "renaissance". (p. 127)

He notes that making changes in traditional Western ways of thinking and conducting affairs will be difficult, "for they will require new ways of thinking about art and about people" (p. 127).

As we can see by the list of needs, and as Moriyama (1978) points out, many of the questions and issues related to these concepts for change are political in nature. Moriyama prefers to view the change dilemma not as an "either/or" choice between opposites, but rather as a gradual shift along a continuum. He suggests that this involves "moving from expansion to balance, quantity to quality, product to process, exploitation to responsibility, manipulation to cooperation, uniformity to diversity, order to harmony, science to art, system to person" (p. 21). He explains that the challenge relates to the fact that if one really believes in something one has to live it.

For this researcher the challenge relates to a belief in the value of all human beings and the vast potential that lies ahead which can only be fully and viably realized when peoples of all cultural backgrounds learn to understand and communicate with one another. As Moriyama emphasizes, "the first principle for understanding the meaning of life and for laying the ground for ethics is to take a stand on behalf of
life and act on it . . . . We have first to reform ourselves" (p. 21).

Conclusions

In the introduction to the problem which has comprised the foundation for this thesis it was noted that a number of related elements would have to be addressed. As a result, a review was provided to: (a) identify possible research avenues for the study of art in culture; (b) illuminate the present state of multiculturalism and education; (c) highlight new directions in curriculum development which would offer greater depth for culture-based programs than has been generally provided in the past; (d) illuminate some of the major world-views which exist as perceptual variations among peoples; and (e) document the major developments that have provided the foundations for current culture-based work in art education, and which have helped to identify the potentialities for the future.

Based on this theoretical framework, a methodological model was presented to elucidate one possible qualitative approach to inquiry into cultural art forms. To illustrate the application of the use of the methodology a thematic focal point was chosen and the stages of the methodology were described as they might facilitate a study of that topic. Finally, future needs were identified and recommendations were put forward to show the relationship between this
methodology and the educational field as a whole.

In essence, the development of this methodology has been an attempt to elucidate one way in which "heightened consciousness" (Starratt, 1974, p. 31) might be attained. It provides a means through which hermeneutic activity may be employed in the search for fundamental truths which could add to our cognition of why the world is as it is.

The paradigm of qualitative inquiry which has been advanced by Eisner (1979) and other reconceptualist curriculum theorists seems to be the most viable format for addressing the complex dimensions and patterns which comprise the eidos and ethos of culture. The praxiological approach which is facilitated by this paradigm seems to provide a viable method for helping the student to develop a sense of human and personal responsibility which is so needed in the development of cultural competency. Perhaps the qualitative paradigm was forseen by Hanvey when he stated in 1965 that "the schools seem to be on the threshold of offering access to . . . understandings" concerning man as he exists within society, "ready in effect to democratize a social scientific comprehension of man" (p. 315).

The problem in setting up a qualitative methodology is to ensure that the model allows for heuristic learning, without becoming too obscure. Thus, theoretical principles have helped to ensure that the methodology within this thesis has a strong conceptual base. One of the guidelines provided by
Eisner (1979) is identified in the following statement:

What we can productively ask of a set of ideas is not whether it is really true [for this would require the concurrent identification of many truths from various cultural perspectives] but whether it is useful, whether it allows one to do one's work more effectively, whether it enables one to perceive the phenomenon in more complex and subtle ways, whether it expands one's intelligence in dealing with important problems. (p. 214)

Perhaps one of the most important questions to ask would be: How do the learning situations provided in the schools relate to the kinds of citizens we want the students to become? An even more fundamental question might be: What kinds of things in this world profoundly affect us all? As Hall (1976) indicates, the way people use their senses, "how close they get to each other and the type of bonds they form, how they show and experience their emotions", how they create their images, "how hierarchical relationships are handled, the flow of information in social systems, the definitions of work and play, how the psyche is organized" -- all these things are "controlled by culture" (p. 212). It might also be added that all of these things are reflected in art forms. As Moriyama (1978) notes, in the midst of all of this "the creative arts have virtually unlimited potential and great survival value" (p. 21).
In the final analysis the question might be asked: What can be gained by a study of art in culture? Huebner (1975a) describes the reconceptualist educator's "optimism and faith in knowledge as a vehicle to new response-abilities" as follows:

"Look, with this knowledge I can promise you that you can find new wonders in the world; you can find new people who can interest you; and in so finding you can discover what you are and who you can become. In so doing you can help discover what man is, has been, and can be. With this knowledge I promise you, not enslavement, not a reduction of your power, but fulfillment and possibility and response-ability." The real teacher feels this promise. He knows the tinge of excitement as the student finds new joys, new mysteries, new power, and new awareness that a full present leads to a future. Too often today, promise is replaced by demand, responsibility by expectations, and conversation by telling, asking, and answering. (p. 231)

Perhaps Huebner, and others, are optimistically saying that we can find solutions to global problems, and we can do so by restructuring educational programs. As Starratt (1974) suggests, these programs must be based on "humanistic values, such as honesty, integrity, cooperation, responsibility, justice, caring, self-fulfillment, joy" (p. 30). All of this must focus on the study of the relationship between individuals and their world. In Hall's (1976) words:
Man can benefit from more as well as deeper knowledge of what an incredible organism he is. He can grow, swell with pride, and breathe better for having many remarkable talents. To do so, however, he must stop ranking either people or talents and accept the fact that there are many roads to truth and no culture has a corner on the path or is better equipped than others to search for it. (p. 7)

With its great diversity in ethnic population Canada is in an eminent position in terms of potentially demonstrating how "many truths" might work together towards greater knowledge and understanding. With reference to this posture, Lupul (1978) points out that the schools have a great challenge ahead of them for if Canadians can show the world how a people of such diverse backgrounds can live together in a unity and peace without first destroying a sense of pride in one's ancestral background, ours would indeed be a unique achievement in a federated union and serve as a model for the rest of the world. (p. 139)

The federal multicultural policy and the strides made towards developing provincial multicultural policies illustrate how "democratic theory and ideology has shifted to include both individual and group rights" (Cohen, 1978, p. 402). As Cohen remarks, "in this sense, ethnicity has been legitimized in political theory". This is a beginning, but there is a great
deal to be done.

The potential value and role of art education with regard to this challenge lies in the fact that art and culture cannot be divided. If the structures of art education can be broadened to encompass critical skills and craftsmanship-oriented skills around a cultural foundation, art education will provide an extremely viable avenue for addressing the needs related to the development of cultural competency. It can provide a means for examining the forms and functions of the arts of mankind as they reflect the myriad of values and beliefs embodied within them. Through hermeneutic activity the inherent meanings may be revealed with a resultant veneration. As Fradier (1959) points out, "it is difficult not to respect a people whose masterpieces one loves, whose joys and sorrows one senses" (p. 37). In the final analysis:

Our common answer or our common need is the capacity to stretch oneself to the world orbit - to become citizens of the human race rather than merely citizens of one culture. No solution of the individual problem seems possible unless we get a total solution.

( Bernard Leach, quoted in Robertson, 1961, p. 44)

It would seem that qualitative inquiry could contribute a great deal towards the search for this total solution. In this search art education can, and must, play a vital role.
Footnotes

1 Lloyd New (1968) in his description of the approach used at the Institute of American Indian Arts (IAIA), describes the successes which have been realized through that institute's curriculum. The personal growth fostered by a philosophical foundation based on ontological questions drawn from connections between traditional Indian art and life have led to renewed pride and confidence for many of the students enrolled.

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Appendix A

Summary of Enrolment Based on Returns from 76 Elementary and 18 Secondary Schools in Vancouver District (Ellis, 1977)

1. No. of pupils for whom English is a second language = 21,817 (34.5%)

2. "First" Languages:

<table>
<thead>
<tr>
<th>Languages</th>
<th>%</th>
<th>Languages</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese</td>
<td>43.3</td>
<td>Malayo-Polynesian</td>
<td>2.3</td>
</tr>
<tr>
<td>Italian</td>
<td>11.6</td>
<td>Fijian</td>
<td>2.0</td>
</tr>
<tr>
<td>East Indian</td>
<td>11.3</td>
<td>Spanish</td>
<td>1.4</td>
</tr>
<tr>
<td>German</td>
<td>5.7</td>
<td>French</td>
<td>1.3</td>
</tr>
<tr>
<td>Portugese</td>
<td>5.1</td>
<td>Korean</td>
<td>1.1</td>
</tr>
<tr>
<td>Greek</td>
<td>3.7</td>
<td>All others (each less than 1%)</td>
<td>4.6</td>
</tr>
<tr>
<td>Serbo-Croatian</td>
<td>2.4</td>
<td>No response</td>
<td>1.6</td>
</tr>
<tr>
<td>Japanese</td>
<td>2.3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This survey also presented a comparison of survey data based on students for whom English is a second language. Over the 29 month period from November 1974 to April 1977 there was a 5.7% increase of these students in elementary schools, a 7.1% increase in secondary schools, and a 6.2% general increase of these students.

During that period the rank order of the "first" languages of these students remained unchanged. However, there were "noteworthy increases in the numbers of students speaking Chinese, East Indian languages, and Portugese" (p. 8).