THE EFFECT OF A MULTICULTURAL ART PROGRAM ON
STUDENTS' ART APPRECIATION AND ATTITUDES TOWARDS
OTHER CULTURES

by

DIANE ELIZABETH PAUL

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTERS OF ARTS

in

THE FACULTY OF GRADUATE STUDIES
Visual and Performing Arts in Education

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA
January 1991
© Diane Elizabeth Paul
In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Visual and Performing Arts in Education

The University of British Columbia
Vancouver, Canada

Date March 8, 1991
Acknowledgements

I would like to express my appreciation to my advisor, Graeme Chalmers for his continual assistance and support which has made the research and writing of this thesis a unique and enjoyable learning experience. My thanks to Jack Kehoe for his guidance with the statistical portion of this study and for his generosity with his multicultural library. Jim Gray is to be commended for his perspective and overview on the paper as a whole.

I am also grateful to Odie Kaplan who helped make a path visible in the beginning, and to my fellow graduate students and colleagues who provided the support and encouragement to follow it.

Finally, deep appreciation is expressed to my family for providing the sunshine.
Abstract

The purpose of this research study was threefold: to determine if a multicultural art program would have a positive effect on students' appreciation of their own art work, art from other cultures and attitudes towards other cultures. The program supported a multicultural view of art which emphasized the cultural similarities and values which were common to all students.

A nonequivalent control-group design was used within a quasi-experimental framework. One grade eight class participated in the Multicultural Program while the other served as the control group. Both classes were pre- and posttested with the Borgardus Social Distance Scale and a Cultural Appreciation Measure to determine if there was an attitude or appreciation change as a result of the treatment. Student journals and a Journal Posttest also provided data for analysis and reflection.

No significant statistical differences were found between experimental and control groups on the pre- and posttest. However, student journals and the Journal Posttest provided data to indicate a significant
positive change in students' attitudes towards their own art and the art of other cultures. This was complemented by the researcher's journal which described the classroom proceedings. The results from the journals and the Journal Posttest indicate that teaching art through a multicultural perspective, which emphasizes the similarities across cultures, can change attitudes about art.
# Table of Contents

Acknowledgements .................................................. i

Abstract ...................................................................... ii

I. The Study ............................................................... 1  
   A. Introduction ...................................................... 1  
   B. Statement of the Problem ........................................ 2  
   C. Purpose of the Study ............................................. 3  
   D. Research Questions ............................................. 4  
   E. Definition of the Multicultural Curriculum ..................... 5  
   F. Design of the Study ............................................. 7  
      1. Sample ......................................................... 7  
      2. Procedure .................................................... 9  
      3. Instruments .................................................. 10  
      4. Limitations ................................................... 10

II. Review of the Literature ............................................ 12

III. Conduct of the Study ............................................... 27  
    A. Research Methodology ......................................... 27  
    B. Research Questions .......................................... 28  
    C. Selection of Subjects ......................................... 28  
    D. Description of the School ...................................... 29  
    E. Procedure ..................................................... 30  
    F. Instrumentation ............................................... 31  
       1. The Social Distance Scale ................................. 31  
       2. The Cultural Appreciation Measure ................. 33  
       3. The Journal Posttest ................................... 34  
    G. Data Analysis .................................................. 35  
    H. The Treatment ................................................ 36  
    I. Limitations .................................................... 39  

IV. Description of the Implementation Process ...................... 42  
    A. Introduction .................................................. 42  
    B. The School ................................................... 45  
       1. The Setting ................................................. 45  
       2. Unit One: Color Theory and Folklore ............... 45  
       3. Unit Two: Still Life with Mask ....................... 56  
       4. Unit Three: Year of the Horse ....................... 59

V. Findings .................................................................. 65
    A. Social Distance Measure ...................................... 65  
    B. Cultural Appreciation Measure ............................. 67  
    C. Journal Posttest ............................................ 69
List of Tables

Table 1: Ethnic Groups (Pilot Study) .................. 7
Table 2: Color Preference ............................. 55
Table 3: Social Distance Scale t-test ................. 66
Table 4: Cultural Appreciation Measure t-test ...... 68
Table 5: Journal Posttest Chi Square ................. 70
I. The Study

A. Introduction

Sam Fillipoff, the former Vancouver School Board's Consultant on Race Relations and Multicultural Education said that teachers and other people unconsciously practice "subtle evils" and gives an example of the American hamburger as the choice of food served in the school cafeteria (quoted in Chalmers, 1984). Chalmers extends this notion into art programs which can be like the monocultural American hamburger. How many fast food solutions are used by educators instead of addressing the real issues of a multicultural curriculum? An "awareness and recognition of the culturally pluralistic nature of the nation can be reflected in most classroom experiences" (Gollnick & Chinn, 1986, p.260). How can we accomplish this in our classrooms?

Ijaz and Ijaz (1981) state that traditional approaches to the study of other cultures that focus mainly on the teaching of knowledge about those cultures have failed. They developed and analyzed a program which combined an experiential approach with an emphasis on cultural similarities. It was conveyed
through music, folk-dance and crafts. A key element in achieving positive results was "not in the mere knowledge about cultural differences but in an awareness of intercultural similarities and the roots of cultural diversity" (p.20).

Curriculum is being developed on the assumption that negative attitudes are a result of ignorance and that a multicultural focus is simply a matter of providing more information about other cultural groups. It is important that more research is done on teaching and evaluating multicultural programs. An in depth focus emphasizing the similarities among cultural groups (Kehoe, 1984a) is a way of educating students to hold more positive attitudes towards other cultures.

B. Statement of the Problem

On relocating from Abbotsford to Burnaby in September, 1989, after eleven years of teaching in the Fraser Valley, I was immediately aware of the differences in an inner-city school. My teaching took a fast turn as I encountered large numbers of ethnic minority students, over 22 languages, in my grade 8-12 art classes. My previous teaching style was no longer
effective. The students, and especially myself, knew little about each other's cultures. Policy statements produced by the School Board Office and by community relations groups were full of references to the need for multicultural and race relations education. In an attempt to clarify the policies and to assess the implications for my own classroom practice, in January, 1990 I initiated the beginnings of a pilot study focussing on a multicultural curriculum project that is to be the focus of this paper. I integrated many cultures into the art program and evaluated the students' responses through journal writing, surveys, self-evaluation, and group discussions.

The problem that evolved is threefold: will the multicultural art program fulfill students' needs by having a positive effect on (1) their appreciation of their own work, (2) art from other cultures and (3) attitudes towards other cultures?

C. Purpose of the Study

The purpose of this study is to discover what the positive benefits are in teaching art to students via a multicultural curriculum. More specifically, what is
the students’ understanding of the value of their own art and the art of other cultures? The pilot study utilized the cultural backgrounds of the art students in developing a multicultural art program which placed emphasis on the similarities among cultures. It is posited that this study will help provide some understanding of the role art can play in multicultural education, by contributing descriptive information in the form of student attitude, appreciation and journal responses to three multicultural art projects.

D. Research Questions

This study was designed to examine whether teaching art through culture is a means by which students could increase their appreciation of art. A cultural program in the visual arts was offered to explore the attitudes of grade eight students towards cultures other than their own. It was intended that a multicultural view of art would emphasize the similarities, "point out to students that all humans are inspired in similar ways and that individuals use their art for ritual and decorative purposes in the same manner as their culturally different neighbours"
It was further posited that the study could be viewed as a form of communication reflecting the students' values in their own art work and their attitudes and appreciation towards art from other cultures.

The following research questions were investigated: Will participation in a visual arts cultural program which emphasizes the similarities of art across cultures result in a positive change in grade 8 students:

(i) appreciation of their own art?
(ii) appreciation of the art of other cultures?
(iii) attitudes towards other cultures?

Appreciation of the students' own work is defined as pride in the students' own work. Appreciation of the art of other cultures means a growing knowledge and respect for the art of other cultures.

E. Definition of the Multicultural Curriculum

This concept refers to an approach to the visual arts that:

1. Bases the program's theoretical framework on "cultural similarities and human values common to all
peoples" (Ijaz & Ijaz, 1981, p.20).

2. "Understands and utilizes students' cultural backgrounds in developing educational programs" (Gollnick & Chinn, 1986, p.255).

3. Helps "students achieve more openness and understanding of art different from that of their own culture" (McFee & Degge, 1977, p.308).

4. Involves all aspects of students' personalities: rational, emotional, affective and physical by developing an experience approach rather than one that just imparts knowledge (Ijaz & Ijaz, 1981).

5. Draws out authentic cultural perspectives for the curriculum by utilizing the cultural experience of students and parents. (Mayes & Commenou, n.d.).

6. Draws upon the Home-School Coordinators Programme to lead group discussions for staff and students on the "cultural orientation of major ethnic groups represented by the student population" (Kehoe, 1984b, p. 57).

7. Uses art as a" principal means of communicating ideas and emotional meanings from one person to another" (McFee & Degge, 1977, p.280).
F. Design of the Study

1. Sample

The sample consists of two intact grade 8 classes in a large inner-city school district. Grade 8 students are specifically chosen as they will have a longer time period to benefit from a multicultural program within the highschool. The study includes 44 students as subjects. The district multicultural coordinator verified that there are over twenty-two languages spoken in the school. In gathering information from the January, 1990 pilot study, 54 grade eight students categorized themselves into the following ethnic groups: (Immigrants by country, Banks, 1984, p.77-78.)

Table 1

Ethnic Groups

<table>
<thead>
<tr>
<th>Students</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>America</td>
<td>25</td>
</tr>
<tr>
<td>Canada</td>
<td>23</td>
</tr>
</tbody>
</table>

The following are sub-groups of Canada:
<table>
<thead>
<tr>
<th>Nationality/Region</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Native Indian</td>
<td>4</td>
</tr>
<tr>
<td>Canadian/Chinese</td>
<td>6</td>
</tr>
<tr>
<td>Canadian/Dutch</td>
<td>2</td>
</tr>
<tr>
<td>Canadian/Ukrainian</td>
<td>1</td>
</tr>
<tr>
<td>French Canadian</td>
<td>5</td>
</tr>
<tr>
<td>Canadian</td>
<td>5</td>
</tr>
<tr>
<td>Columbia</td>
<td>1</td>
</tr>
<tr>
<td>Mexico</td>
<td>1</td>
</tr>
<tr>
<td>Europe</td>
<td>16</td>
</tr>
<tr>
<td>Czechoslovakia</td>
<td>1</td>
</tr>
<tr>
<td>Denmark</td>
<td>1</td>
</tr>
<tr>
<td>Great Britain</td>
<td>10</td>
</tr>
<tr>
<td>Greece</td>
<td>1</td>
</tr>
<tr>
<td>Italy</td>
<td>1</td>
</tr>
<tr>
<td>Spain</td>
<td>1</td>
</tr>
<tr>
<td>Yugoslavia</td>
<td>1</td>
</tr>
<tr>
<td>Asia</td>
<td>11</td>
</tr>
<tr>
<td>China</td>
<td>3</td>
</tr>
<tr>
<td>India</td>
<td>3</td>
</tr>
<tr>
<td>Japan</td>
<td>2</td>
</tr>
<tr>
<td>Korea</td>
<td>1</td>
</tr>
<tr>
<td>Philippines</td>
<td>2</td>
</tr>
<tr>
<td>Africa</td>
<td>1</td>
</tr>
</tbody>
</table>
Many individuals were difficult to characterize ethnically because of how they viewed themselves and how others viewed them. Five students saw themselves as Canadian and did not consciously identify with another group. Some individuals were bicultural, acquiring mainstream Canadian culture, but retaining many of their ethnic characteristics. The socio-economic level of the school population is lower middle to upper middle class, determined by a school counsellor, teaching in the school for twenty-one years. The population of the school was just under 1300 students.

2. Procedure

A nonequivalent control-group design was used within a quasi-experimental framework. One class received the treatment while the other served as a control group. Both classes were pretested and posttested on measures indicating their attitudes toward and appreciation of other cultures. The experimental group participated in a curriculum which
emphasized the similarities (in life experiences and the emotions they engender), across cultures, and responded to specific journal questions throughout the time of the study, reflecting attitudes and emotions towards the multicultural curriculum. The control group followed the Ministry Grade 8 art curriculum but without a multicultural emphasis. The treatment began in late September and was implemented over a ten week period: 28, one hour classes. The length of the study removed the novelty of a one-unit study.

3. Instruments

All students were pre- and posttested with a Borgardus Social Distance Scale and a Cultural Appreciation Measure. Students journals and a Journal Posttest also provided data for analysis and reflection.

4. Limitations

The study was limited by three factors. The sample was collected from one school. Second, it was not possible to randomly select students for program. Two grade 8 classes were assigned to the study in
Third, I used my own classes for the study. I wanted to conduct the research in an actual school setting where there was a need for a multicultural focus within the classroom and a place to generalize my findings. Generalization is limited to the specific grade, subject and school studied.
II. Review of the Literature

A degree of racial prejudice "raises serious doubts about the effectiveness of current educational and teaching approaches in promoting positive interethnic attitudes in our students" (Ijaz & Ijaz, 1981, p.20). The increase of cultural diversity in our Canadian society has led many teachers and educators to develop multicultural approaches, especially in art. These approaches do not necessarily work by mastering traditional techniques with self-expression as the main goal (Feldman, 1980). We need to avoid turning classrooms into workshops where copies of ethnic art are manufactured. How many of us are somewhat guilty of creating ethnic Mexican jewelry, Indian bead belts, African masks, Scandinavian Christmas tree ornaments, Eskimo igloos and Chinese dragons? We need to become more aware of presenting festive art in the form of visual cliches and stereotypes. More studies are needed to address this and other related problems.

The purpose of this review of literature is to explore a relationship between art, culture and curriculum and to justify a research study in a visual arts program which emphasizes the similarities of art
across cultures. By focussing on the similarities and forms of communication art can provide, a reflection of values, attitudes and beliefs will become apparent in the students' own art. As a result, it is posited that there will be a positive change in their attitudes and appreciation towards art from other cultures. The fact that most of the literature reviewed was mainly conceptual in nature and not empirical suggested the need for a quasi-experimental study.

We must realize that every individual has the potential to be multicultural (McFee & Degge, 1977). "Their dress, appearance, language, relationships with others, status and roles change whether they are at work, at home, at play or in church" (p.280). Each role involves different speech patterns, dress and way of relating to others. On understanding cultural influences on art within its similarities and differences, the key is to be open and more understanding of art from outside one's own culture. McFee and Degge give an example of a family which prefers landscape realism as a form of art. Their understanding of the work of a subjective expressionist would be comparable to understanding the work of an
artist from a distant part of the world with a very different cultural background. We need to address these differences and become more open.

If we are to address the needs of a pluralistic society in art, Hamblen (1987) recommends that the study of art encompass museum and nonmuseum art. She pleads for a democratic pluralism within our society and aesthetics which allow "elitism and populism, for the good and not so good, for paradox and for nonsolutions" (p.23). In developing a multicultural curriculum, selection needs to be made more meaningful and to be ongoing in process. Art and culture are in a continuous complex state of change. We need to recognize and respond to this as teachers and educators and ask questions about "who we are, what kind of society we live in, and how we relate to other cultures" (Hicks, 1989, p.55). Our past focus has been too narrow in developing art cultural programs. Through research, we need to explore ideas which are more firmly rooted in the direct experience of our students and their culture.

 Why is communication so important in an art curriculum? Communication acts as a bridge between art
and culture. Art without a communicative role cannot support or change cultures. (Chalmers, 1987). We need to move away from the Western monuments and broaden our definition of art to include the democratically popular, folk and vernacular arts. To allow students to see themselves as part of a larger tradition, we can begin with the students own culture. Banks (1984) emphasizes "a curriculum that teaches only mainstream views and perspectives giving students a distorted and incomplete view of their nation and the world" (p. xvi). Kehoe (1984c) talks about the hidden curriculum and says that most contemporary school texts are written from a monocultural perspective. If schools are truly intent on becoming multicultural they "must assume the equality of all cultures and not enhance one and dilute the others" (p.8). He suggests cooperative learning teams and the jigsaw classroom as two approaches for increasing students integration and participation:

1. Children are placed in groups so they are mixed racially and ethnically.

2. Team members are interdependent; each one's effort is required for the success of all.
3. Groups are small typically between 4 to 6 people, to maximize interpersonal contact. (p.14)

Student integration and participation is important in developing a multicultural curriculum. It should involve all aspects of students' personalities: rational, emotional, affective and physical, rather than just impart knowledge.

In an attempt to clarify the confusing issues of a multicultural or multiracial curriculum practice, Mason (1988) conducted research through curriculum experiments in two of Leicester's (England) multiracial inner-city schools. She explored a multicultural approach which helped students to achieve more understanding of art different from their own culture. Mason's descriptive information emphasizes Smith's stance on a dialectical approach. This approach asks students to focus on a particular event, examine it closely and consider the relation between it and culture. Dialectical multiculturalists "do not presume that the ultimate wisdom about multiculturalism lies in themselves, or, in any given cultural phenomena" (Mason, p.2). They should be willing to learn from alien cultures and undergo cultural shocks with an
overall view to "improving their knowledge of self and of the right relations of self to culture" (Ibid.). Mason sees the goal of a multicultural researcher as one that approaches dialectical encounters between cultures rather than analyzing, isolating and separating cultural differences. She advocates a circular curriculum, one that adds to both cultures creating a synergetic effect, rather than one that is linear and subtracts from each culture. She agrees with Feldman that students "need a curriculum plan of action that provides them with tools that will help them to recognize, appreciate and cope with the plethora of cultural expressions and forms that exist, not only within their own complex civilization, but in those labelled non-European" (p.160). In Britain, Mason believes that the issue of cultural diversity can only be met by responding to the educational methods of anthropology and social theory and not by remaining locked into traditional models of the artist, aesthetcian, art critic and historian.

In developing a multicultural program in art, the teacher needs to understand and utilize the students' cultural backgrounds. Boyer (1989) asks how the field
of American art education is dealing with the multicultural student, those experiencing alienation and conflict in the classroom? She proposes a cultural literacy art education (CLAE) curriculum, where culture is seen from the inside out, progressing from the students' individual world view and culture to larger views of art in culture and finally to imagination and speculative skills. Johnson (1989) supports Boyer in integrating CLAE with cross-cultural perspectives by looking at how other people in other societies examine particular events or themes.

Recently, there have been local inquiries into specific learning styles of multicultural art curriculums. Berger (1983) simply states that without culture, our programs are merely surface skills. In her thesis she examines a case study designed to develop cultural awareness among urban Native Indian students in Vancouver. She echoes McFee in saying "art as a carrier of culture has been addressed by few art educators" (Berger, p.49). Starting with a quote by Highwater (1981), she explains why art is flourishing in many minority cultures. People are able to get in touch with themselves and others through art.
Highwater shares with us a Native Indian perspective: "Who speaks to me with my own voice? From himself comes a marvellous stranger called art" (p. 56). The results of Berger's study reveal an improvement in levels of achievement and self-esteem by learning about one's own culture. Could the results be successful with a diverse multicultural art class of not just one culture? This is to be my pursuit in my multicultural art classrooms.

Andrews (1983) presents an anthropological approach suggesting that art in classrooms opens up perspectives, offering 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" (p. 218). From September, 1980 to June, 1982, Andrews began her research in a typical British Columbia elementary school implementing an ethnic alternative approach to teaching art. A positive response was generated through a theme-oriented art program which became a key element for learning in all subjects. It is interesting to note that teachers had first described the school as monocultural and later found
almost 20 different nationalities represented within the student body. Andrews' conclusion was to use a Multicultural Festival to increase reflection and recognition of the multicultural diversity within art and culture.

Cipywnyk practices a growing interest in implementing multicultural approaches in art but sees problems with curricular innovations. Many teachers focus only on presentation of the information about other cultures. If teachers believe that negative attitudes have resulted from ignorance, they counteract these attitudes by simply filling in with facts. Unfortunately, this does nothing to promote intercultural understanding. In contrast, programs focusing on cultural similarities have been successful in promoting positive attitudes towards other cultures. Salyachivin's (1972, 1973) research recognizes the importance of similarities across cultures and states that it is the most effective way of achieving positive attitudes (from Cipywynk). Ijaz and Ijaz (1981) emphasize creating an awareness of similarities and differences between cultures. They combine activity with an experiential approach which includes role
playing, dance, crafts, instruction on a cognitive and emotional level, relating the entire content to the students' own culture.

Taylor, McFee, Degge and Chalmers state that art needs to be viewed as a form of communication, that people express their cultural values through art and are able to express what they normally would not be able to express with words. People symbolize experiences and are able to obtain new insights about these experiences. Art needs a communicative role to maintain and change cultures. "To be sure, art can be used for decoration and enhancement; but to fulfill its total function, art has to achieve communication with its audience" (Chalmers, 1987, p.4). Art and art education can be used in unifying our growing diverse cultures by transmitting, sustaining and changing the culture (Ibid., 1984). Our goal as art teachers and educators is to develop intercultural understanding in the classroom, study the relationship between art and culture and focus on commonalities among different ethnic groups.

Wasson, Stuhr and Petovich-Mwaniki (1990) advocate a culturally responsive art curricula. They challenge
teachers to look positively upon promoting art in the multicultural classroom as an opportunity rather than a complicated problem. In studying aesthetics they ask not to separate the function, values and beliefs that surround the artistic process but to expand our own cultural knowledge by being open to art forms and values that are different from our own. They support anthropologically based methods in teaching students to study art, asking us to look at the "total art experience of a culture" (Wasson, Stuhr & Petovich-Mwaniki, 1990, p.239) rather than isolate it in parts. Teachers and students are asked to confront and respect each other's cultural and social biases. When planning art curricula the students' values and beliefs from their ethnic, religious and dominant culture must be included. An authentic multicultural experience means going beyond the content of Egypt or Africa and looking into the "social and cultural dimensions of the society in which the art objects were produced" (Ibid., p.240). Art teachers must also consider the culturally preferred learning styles of their students and readjust teaching practices to meet their students' needs. Finally, teachers need to be sensitive to the
prejudice and discrimination that is brought about by the dominant ideology and "grow beyond (their) need for everyone to be like us" (Ibid., p.243).

A multicultural curriculum requires an effective framework, a commitment to a structure and the ability to explore and take risks within that structure. Students can benefit from our efforts to present multicultural learning experiences in preparation for real-life problems. But how does one measure effective change? How do we evaluate the learning process? Ongoing evaluation assessments need to be conducted to find out what students are learning, thinking and appreciating. Looking at research trends in art and art education Davis (1977) asks, what are our present concerns? In reference to evaluation, does learning take place? We need new evaluation approaches and new data gathering devices. Irwin's (1989) solution is to use students' journals to discover what their growth is in appreciation and attitudes towards other cultures. A "visual journal may be treated as a perceptual tool to develop a critical understanding of one's own art or artistic awareness" (p.21). By providing a means for students to explore their thoughts and experiences
about drawing and art appreciation an ongoing learning process is recorded.

Stockrocki (1988) suggests informal evaluation strategies which enable students to improve their work thus benefiting from the criticism. Grauer (1988) supports an ongoing evaluation process and uses peer editing as the first stage of evaluation. Students comment on positive qualities as well as possible changes. By drafting, editing and refining the art work, students have a chance to share and manipulate their ideas, have a personal peer editor and most importantly are given a second chance to refine their ideas. She recommends this process in combination with writing thoughts about the topic to help generate ideas. More qualitative and quantitative research is needed in the area of evaluation to help teachers meet the diverse needs of all students.

Why multicultural art education? Because it addresses cultural diversity and provides equal opportunities in the art class. It attempts to meet the individual learning needs of each student by giving all students an opportunity to progress to their fullest capacity. In the past this goal has not been
fulfilled as teachers have not effectively utilized the students' cultural background when providing classroom instruction (Gollnick & Chinn, 1986). Acceptance of the challenge to develop pluralism within our schools is no longer a luxury. We cannot continue to ignore the cultural systems of all those students who fall outside of our mainstream culture. Blandy and Congdon remind us that as teachers we know our students best.

We need to develop curriculum around the "needs, readiness and cultural and individual experiences of our students" (Gollnick & Chinn, p.9). The implication is that educators have started, and we must continue this process in earnest.

By exploring a combination of ideas well grounded in the literature, one can move beyond the literature, discovering new ways of implementing these concepts in a multicultural art curriculum. This proposal bases its framework on an understanding of students' cultural backgrounds through similarities and values common to all students. It will draw out the authentic perspectives for a multicultural curriculum through the cultural experiences of students, parents and the Home-School Coordinators program. It proposes to use
art as a means of communicating about cultures from one person to another. All aspects of students' personalities: rational, emotional, affective and physical will be involved in the learning process. All ideas will work towards creating a positive change in the students' appreciation towards their own art and art of other cultures. Finally, it is posited that there will be a reflection of positive attitudes towards other cultures.
III. Conduct of the Study

A. Research Methodology

A nonequivalent control-group design was used within a quasi-experimental framework. Two intact classes were involved, one served as the treatment group, the other the control group. Two pretests were given. One measured student attitudes towards the different groups of students who live in Canada, the other measured student appreciation of art across many cultures. The second step was the application of the experimental treatment in the form of a three unit multicultural art program. Finally, two posttests were administered again measuring the attitude and appreciation variables.

The use of this quasi-experimental design was complemented by student journal writing to provide an ongoing evaluation of the three art units. In order to understand the classroom conditions, a daily journal was used to record the implementation of the art units and the more general environmental conditions. Finally, a Journal Posttest was administered to measure students appreciation (or pride) in their own work and appreciation (or a growing knowledge and respect) for
the art of other cultures. Attention was focused on the reaction of the students to the program as well as practical problems which could be useful in modifying the unit in the future.

B. Research Questions

The research sought to determine whether participation in a visual arts cultural program which emphasizes the similarities of art across cultures would result in a positive change in the students':

(i) appreciation of their own art?
(ii) appreciation of the art of other cultures?
(iii) attitudes towards other cultures?

C. Selection of Subjects

I was assigned two intact grade eight art classes in September. Grade eight students were specifically chosen as they would have the longest time period in the school to benefit from a multicultural art program. The group which was assigned alphabetically first by block, acted as the experimental group, the other the control group. Letters were sent home to all parents. Responses were almost all positive. The refusals were
in the experimental group, from two English as a Second Language (E.S.L.) students. These parents would not have been able to read the consent letter and perhaps were intimidated by signing a document which they could not understand. These students were exempt from writing the pre- and posttests but were not given an alternative assignment. All art classes in the school were expected to receive a multicultural immersion as part of the Asia Pacific Initiative Grant which the school was awarded this year. The main focus of the proposal was on art as an effective way to teach aspects of culture and an appreciation for other cultural groups.

D. Description of the School

The school in which the study was conducted is located in the south part of Burnaby, British Columbia. It is unique in that it is culturally the most diverse school in Burnaby. Over 22 languages are spoken with no single dominant ethnic group but many individual ones.

The multicultural club is sponsored by a small core of dedicated E.S.L. teachers. Efforts have been
made towards enhancing interethnic appreciation by hosting a "Multicultural Day" or "Latin-American Fiesta" involving the entire school at lunch hour. In general, it has been difficult to bring a sense of communication and sharing between ethnic groups because of the sheer numbers of the school population, presently at 1300.

Research was conducted in my own school as there is a need for a multicultural focus within the regular classroom.

E. Procedure

Approval was gained from the School Board Office, the principal of the researcher's school and the parents and students of the control and experimental group. Both classes were pretested the period before the beginning of the implementation. Students who were absent wrote the pretest the next day during the recess break or after school. Instructions were given orally in order to insure that the students understood what was required of them. Students were told that the questionnaires were anonymous and a code would be used instead of their name.
The second part of the study involved the application of the treatment of the multicultural art units. The units were implemented over a ten-week period, 28 one-hour periods. Students were asked to respond in a journal at appropriate times as a way of evaluating their own work and writing about their experiences and their attitudes towards other cultures within the multicultural curriculum.

The Social Distance Scale and Cultural Appreciation Measure were re-administered immediately after the completion of the units. The following period students were asked to write a Journal Posttest which indicated the opinions of the students to the multicultural units, whether positive or negative.

F. Instrumentation

The measures used in the study attempted to take into account the various attitudes of the students. I decided that the following measures would be appropriate in assessing the multidimensional nature of the study.

1. The Social Distance Scale

The Social Distance Scale was developed in 1925 by
E.S. Borgardus to measure the attitudes of respondents towards various ethnic groups. He refers to social distance as the "degrees and grades of understanding and feeling that persons experience regarding each other" (p. 299). Nine "steps" are provided, beginning with a conservative step of "I would let them visit our country", to an extreme step of "I would be willing to marry one of them when I grow up". "Them" can refer to a specific ethnic group or encompass many groups. In this study, "them" encompasses the students who are involved in the study.

The scale, simple in design, has been used considerably in social research as it is easy to administer and is reliable in measure. Campbell (1953) describes the Social Distance Scale as "the most used single test of social attitudes with a popularity that shows no signs of waning after 27 years" (p. 88). Further, Campbell cites that it has a reputation for "scientific respectability within the test and measurement fraternity" (p. 88). Trubowitz (1969) reports a split-half reliability coefficient at .90 or above.

Each of the nine statements could be answered by
either a "yes" for a score of "1" or a "no" for a score of "0". The digit 0 indicated a negative response, the 1 a positive answer. The students received an accumulated score for those statements to which they gave a positive answer until a negative response was given. The total score was the accumulation. The range of scores was from 0 to +9. A copy of the scale is provided in Appendix A.

2. The Cultural Appreciation Measure

I developed the Cultural Appreciation Measure as a way to measure students' appreciation of "art" from cultures other than their own. Appreciation in this context means a growing knowledge and respect for the art of other cultures. European art and art from many other countries was included. In order to keep the variables as uncomplicated as possible, examples were intentionally chosen from prominent magazines and books.

The measure is a split-test, twelve sets of photocopied pictures (24 pieces) to be given as a pretest and 12 separate, but similar sets as a posttest. Pieces of art from different cultures were
intentionally put side by side to show a similarity in theme. The themes progress across cultures. An example is a mother and child theme portrayed in two different cultural styles. Students evaluated each piece of art work on whether it was an example of good or poor art. During the pilot study, students indicated that the scoring sheet was confusing. This was modified and retested. The measure appeared to be straightforward requiring approximately three to ten minutes to complete.

Values of "1" through "5" were assigned to each of the pictures in the paired sets. Digit 1 indicated the least favourable position and digit 5 indicated the most favourable. The range of possible scores was from +24 to +120, 24 indicating the least favourable score and 120 the most favourable. A mean score and standard deviation for each student was then computed. A copy of the Cultural Appreciation Measure in provided in Appendix B.

3. The Journal Posttest

The purpose of the Journal Posttest was to discover if there was a positive change in the
students' appreciation of their own art and appreciation of the art of other cultures. The information obtained through the posttest indicated the opinions of the students to the multicultural units, whether positive or negative. They were asked to respond to six questions in sentence form. The last five questions were recorded as a number of negative and positive comments. The range of possible scores was from 0 to +5 for a possible total of +5 either negative in response or positive. A copy of the posttest is provided in Appendix C.

G. Data Analysis

The data were analyzed by means of t-test and chi-square tests of significance.

A t-test was used to determine whether the means between posttest scores on the Social Distance Scale and the Cultural Appreciation Measure were statistically significant.

The answers from the Journal Posttest were analyzed using a chi-square test to determine whether there were any significant differences in the written responses of the students. (See Borg and Gall, 1989
H. The Treatment

The treatment consisted of three units of study in the visual arts, all focussing on the similarities of ideas and emotions across cultures. The units were based on an approach to the visual arts that:

1. Based the program's framework on the "cultural similarities and human values common to all peoples" (Ijaz & Ijaz, 1981, p.20).
2. Utilized the students' cultural backgrounds.
3. Developed an experience approach rather than a stereotyped one which only imparted knowledge.
4. Used art as a means of communicating ideas and emotions from one person to another.

The multicultural units were built sequentially upon the British Columbia Curriculum for two reasons: (i) to provide the control group with a standard art curriculum and (ii) a good framework was needed to build a cultural focus. The units illustrate the importance of the basic curriculum as a foundation on which to build a cultural focus.

Prior to the treatment, both groups participated
in drawing techniques. The first multicultural unit was based on "Color Theory and Folklore". Students involved their parents and grandparents in finding one significant color meaning in their own culture. The importance of color culturally and emotionally was addressed. The similarities were discussed. This idea was transferred into an every day object, a shoe. Each student used their drawing skills, experimented with color blending and attempted to combine culture and emotion in their painting. The control group completed a similar unit but without the focus of folklore and culture. Color and emotion were emphasized.

The second project was called "Still Life with Mask". Students were first taught how to use a viewfinder to be selective, then instructions were given to draw a still life using three different viewpoints: student, bird and worm. Slides of ethnic masks were shown and students drew from the slides discussing the similarities of the eyes, noses, and other features. From the slides and the research books, students were asked to integrate cultural designs into one of their still life sketches. The designs could be woven into the mask or integrated as a
background. The paintings developed into rich patterns and designs, students combining many ideas across cultures. Students were asked to reflect on their previous knowledge of color and folklore to enhance their paintings. The control group learned how to use a viewfinder, draw three viewpoints of the still life, and paint what they actually saw. No reference books or slides were used.

In the final unit, students were asked to bring "horse" objects from home and respond to the question "What was the purpose for using the horse image on this object?" Students then viewed, discussed and drew from a variety of horse slides. The focus was on the similarities and differences in design, structure, proportions and expressions of the horses. The Chinese Zodiac was introduced, followed by three ancient Chinese stories on the order of the zodiac. Chinese folklore was discussed and a unit evolved on "The Year of the Horse". An emotion had to be expressed by the symbols, pattern and design within the horse. Viewpoint was important. The project was extended in color with oil pastel and an India ink wash. The control group created a similar project but without the
horse object discussion, slides and symbolism. Emotion, pattern and design were encouraged.

The implementation involved a sequence of units rather than one project. Students were able to build on their experiences from one unit to the next. The length of the study, a progression of three units, removed the novelty of a one-unit project. Cultural stereotyping was avoided by developing an experience approach where the students became involved emotionally and rationally by communicating their feelings and portraying their knowledge of culture in the content of the art work.

A copy of the lesson plans for the multicultural units are provided in Appendix D. Examples of some of the slides are provided in Appendix E.

I. Limitations

The study was limited by three factors: (i) the sample was collected from only one school, (ii) students were not randomly selected and (iii) the researcher conducted the study with her own students. Research was conducted at this specific school because of the need for a multicultural focus within the classroom. Although limited in generalization to grade
eight art students in south Burnaby, the information is valuable. There are presently five grade eight art classes and an expansion is expected with the opening of the new school in 1991. Grade eight students are clearly the future of the school, with the longest time frame, consequently the most practical group to focus on.

Students were not randomly selected but assigned as intact classes. The internal validity could have been threatened by group differences but in actuality, the pretests confirmed the similarities between the groups. It is probable to say that the classes used in the study are representative of the accessible population of grade eight students in this school.

There exists the potential for treatment bias in the handling of the curriculum. It is possible to enhance the multicultural units while diminishing an enthusiasm with the control group because of my interest in the project.

A final limitation of the study arises from the journal techniques used in recording the students emotions and responses to the units. The disadvantage is in the possibility of the journals being unreliable.
Students may have attempted to modify their responses in order to please me, go with the majority of their peers or simply be affected by a mood. This is compounded by the fact that the students' names were on the journal responses. Steps were taken to alleviate this problem. The nature of the journal questions tended to cross many aspects of the evaluation process. Also, various types of questions were asked of the students ranging from emotion, culture, interest, enjoyment, dissatisfaction and suggestions for future changes in the units. Students were presented with a range of questions and ideas to respond to which provided written outlet for frustration or silliness. There were always questions such as "What did you enjoy the least about this project?" and "How would you change it?" that they could respond to honestly in a negative way. My daily journal also accounts for the nature of the students' interaction.
IV. Description of the Implementation Process

A. Introduction

The multicultural program consisted of three units. A copy of the complete unit plans are found in Appendix D. A summary of key points are given as a prelude to the description of the implementation process.

Unit One: Color Theory and Folklore (Twelve Periods)

The first lesson was intended to help students recognize that color has meaning both culturally and emotionally. The concept of "webbing" was explained to students. It was described as a two step process. First, students were asked to brainstorm their ideas on paper, accepting everything. Second, they webbed the connections between the isolated words. Visually, it was a network of ideas which formed a web-like structure with the main idea written in the center of the paper and the connecting ideas radiating from the center. After webbing the word "red", students shared what red meant to them emotionally. The cultural experience of parents and grandparents were drawn upon to help students find a color which had significant
meaning in their own culture. Color charts were set up and the information was shared. The western color wheel and a color folklore chart (see Appendix D) were discussed and students were asked to choose a personal object and one color. They expressed an emotion with the color and placed it in a setting which expressed a culture. The cultural experience, personality and emotions of the student were communicated through their work.

Unit Two: Still Life with Mask (Six Periods)

The purpose of the second unit was to help students recognize what the similarities were of masks across cultures. As slides of masks were presented, students were asked to draw and discuss the similarities between cultures. This was followed by the drawing of an actual still life set-up which included masks and tapestries from the following cultures: Japanese, Hawaiian, African, Inuit, Mexican, West Coast Native Indian, and Jamaican. Three viewpoints were discussed before drawing the still life using a viewfinder. One sketch was enlarged then enriched with mask designs from the slides or the research books. Students were encouraged to combine
and try to fit more than one culture together. The drawing was painted in bold colors, students attempting to reflect the symbolism and techniques from the Color Theory and Folklore unit.

Unit Three: Year of the Horse (Ten Periods)

In the final unit students were asked to bring a "horse object" to share with the class. The purpose of the object was discussed. Slides were shown which illustrate the horse from history to modern day. The similarities and differences of the horse were drawn and discussed from the slides. The unit explored the Chinese cultural theme, "Year of the Horse" and the significance of the horse across cultures. Movement, close-ups and designs showing texture, pattern and symbols were drawn from the research material. Slides were shown of the unicorn tapestries at the Musee de Cluny, Paris. The five senses which the tapestries illustrated were discussed, adding into the assignment an emotion which had to be expressed by the pattern and design on the horse. The assignment was completed in oil pastel with an India ink wash. Color theory, folklore, culture and emotions were to be communicated through the Year of the Horse picture.
B. The School

1. The Setting

All of the lessons took place in the researcher's art classroom which is scarcely large enough to accommodate the students on projects with 20"x24" paper. The room was well-lit with northern exposure windows running the length of the art room. Since there was little storage area, most of the walls were covered with art history posters, ethnic visuals and student work. The students sat at large tables, which were arranged in pairs forming two long rows. The seating plan changed on a regular basis to accommodate the group work, projects and the moods of the students and teacher. The researcher's desk was at the front of the room beside the papercutter and slide projector. The entire room was tightly organized in order to utilize the space in the most useful way.

2. Unit One: Color Theory and Folklore

Day One

For clarification, Group A is referred to the experimental class and Group B the control. Both classes received the pretests, the Social Distance Scale and the Cultural Appreciation Measure. The first
pretest took two to three minutes to complete, the latter three to ten minutes. Students were asked to finish a drawing assignment on completion of the tests. Patryck who had previously decided not to consent to the tests, looked curiously over at his neighbour's paper and asked if it was still possible to write the pretests. The feedback given on the Cultural Appreciation Measure was: "Color would be appreciated". "Dates of the art work should be printed by each picture along with the type of medium used by the artist". "Why did Mrs. Paul pick some ugly pictures?". My response was that color would help make the picture clearer, but color was not the sole issue in judging the art piece as poor or good. Many students said that they were aware of a theme to each picture set and that it included two distinct cultures.

Day Two

Both classes: Students closed their eyes and thought of the color "red" in terms of what they eat, what moves, etc. The color red was webbed on the board. I read outloud from the color book Hailstones and Halibut Bones by Mary O'Neill. This gave students more ideas on how to web their next color. A few
minutes were given to add "feelings" to their own web. Both groups enjoyed expressing their feelings.

The homework assignment: Group A was asked to research and write about one color which has significant meaning in their culture by consulting parents, grandparents or an encyclopedia; Group B was asked to write about their feelings towards a color of their choice.

Primary, secondary and complementary colors were discussed. The class listened as I read about the special effects of color by Leatrice Eiseman in her book, *Alive with Color*. They particularly enjoyed the information on people's reactions to off-color dyed food. The question was asked: "Would you eat blue mashed potatoes?"

**Day Three**

Group A: Only four students completed their homework and wrote their color research on the charts provided. They were encouraged to finish their homework for next period. The Folklore Color chart was discussed in groups. Students appeared interested. Color theory was reviewed, and intermediate and monochromatic colors introduced. Students had a chance
to begin painting their monochromatic scale.

Group B: We reviewed color theory and continued with the same lesson as the Cultural Group. Students did not have time to paint as they needed more time to digest the color theory. Their attention span at this point was shorter than Group A.

Day Four

Students were asked to copy their major assignment into their sketchbooks.

Group A: The assignment was to choose a personal object and one color. Exaggerate or alter the personal object to help express the feeling of the color. Place in a setting which expresses the culture. An example would be to paint your favourite running shoe in shades of green (green thumb) with ivy and green thumbs wrapped around the shoe. The background would be drawn in black pen as an English garden, emphasizing the culture of the color green.

Group B: The same assignment but without the cultural background. Students emphasized the idea of "feeling" in their background.

Both groups continued with the painting of the color exercises completing tints and shades and
complementary colors.

Day Five

We all decided that the personal object should be a shoe, preferably a running shoe. The reason was that it would be easier to recognize the shoe after it was altered than an object like a purse or pencil case. Jason turned his shoe into a black knight. His illustration is provided in Appendix E. All students were now working on their first drawing for their major assignment.

Day Six

Group A: Our multicultural coordinator, led the class in webbing the word "culture". Students were asked to work in groups of two to three webbing culture on one large sheet of paper. Each group offered ideas as Odie and I recorded them on the board. Many ideas came from "outside" rather than "inside" the classroom. Examples of what makes up a culture were: costumes, money systems, ceremonies, food, architecture, famous people, music, transportation, holidays, literature, languages, recreation, country's rights, animals, social status, museums, books, television and governments. Personal ideas included: feelings,
beliefs, ways to live, clothes, haircuts, face colors, students' names, games, pets, the way we act towards others, the way they think and junk food. The personal ideas took a while to come out as students were hesitant to discuss them.

Students were asked again to work in groups, webbing the question: "How do we learn about our culture?" Their answers were again quite general. We concluded by sharing something of cultural interest within the groups.

Group B: Students continued the drawing and animation of their running shoes.

Day Seven

Group A: Students attended a two hour presentation called "Transitions" put on by Mosaic and the Firehall Arts Center. This is a multicultural play about refugees and their transition into Canada. Students participated with the actors in the follow-up sessions. The grade eight class was mixed in with the grade twelve International Baccalaureate class. There seemed to be an acceptance of age differences as the grade eight's participated in all follow-up activities which could be songs, skits and art work. In the final
"sharing circle" Angie, a grade eight student, addressed the issue of dating a person with a different skin color from her own. Her parents and friends were uncomfortable with the relationship. A grade twelve girl commented on how "cool" it was to date someone of a different skin color and that times are changing in the acceptance of peers from all cultures as friends. Perhaps the grade eight students have not been exposed to the cultural experiences that the grade twelves have. Yesterday's webbing started the reflection process, today's workshop seemed to open the lines of communication between different ethnic groups.

Day Eight

Group A: The class began with students responding in their journals to the workshop. They were asked to comment on two positive and two negative feelings that they experienced. Some of the positive responses were: "The actor's ability to speak more than one language". "Learning about other cultures". "Everyone opening up on the topic of racism". "We can make a difference and put a stop to racism". "The play showed how it felt to be made fun of". The negative feelings expressed were: "It's hard to get along with the other country's
culture". "It's difficult to learn another language". "What about the prejudiced people that we cannot reach?". There appears to be an enthusiasm and curiosity towards learning and communicating with students from many different cultures especially the grade twelve peers.

Group B: Students continued communicating in a grade eight manner and worked on animating their shoe.

Day Nine

Both groups continued on the drawing and began painting their shoe. Slides were shown of grade eleven monochromatic shoes. Cynara (Group A) needed an outlet to communicate what had happened in class the last two periods. She redrew her shoe to illustrate her feelings about racism. The monochromatic grey scale was the color for racism, hope was expressed with yellow.

Day Ten

Both groups discussed the classical line background for the shoe. An example of a grade six student's architectural drawing was shown. Students were impressed with the age level, and were hopefully inspired for their own backgrounds.
Day Eleven

A hyperactive student was transferred out of Group B. With time, both groups have become more equal in work habits.

Day Twelve

Both groups wrote in their journals. One of the questions asked was "What influences your art?". Some of their comments were: "Art lessons, television, Mrs. Paul, art books, cartoons, feelings, things people say and my religion". I was interested in their comments to "Are you proud of your artwork?". Their replies were: "No, I'm not a good artist". "No, I have low self-confidence". "Yes, because it is unique". "Yes I think everyone should be proud of their artwork because it reflects a part of themselves". And a lot of "sometimes". In summary, Group A had more thoughtful answers than Group B. Many students in both groups seemed a little uncertain about their "techniques" in art. Perhaps it is too early in the program to have developed a confident level of technical ability.

Comments on the evaluation of the Color Theory and Folklore Unit:

1. Students were asked to explain their choice of
color and their feelings associated with the animation of the shoe. Some responses were: "Yellow is a joyful color". "Green represents the environment and recycling". "Blue because it is my favourite color" (this was the most common choice). Cynara's choice was "yellow to represent hope after all the evils of the world were let out". She animated her shoe to represent "Pandora's Box". A photograph is included in Appendix E.

2. When asked it they expressed feeling with color they replied with many "no's". They answered "yes" to: "The Eskimo culture expressed cold". "Blue was sad". "Gloomy scenes were grey". "Weird was expressed with green".

3. Color had meaning to them emotionally when they thought of it in the context of the clothing gangs wore, or what they wore being effected by their emotions. One girl wrote, "When I feel bad I wear dark colors".

4. Culturally, some students didn't think about color, but other responses were: "Freedom and peace in my culture". "In Romania pink represents little girls, dolls, joy, happiness and ice cream". "Yellow has been
the favourite color of the president, so whenever there is a Filipino holiday, many people wear yellow even though it isn't the national color".

By integrating the cultural aspect with the shoes, thought and reflection seemed more evident in the artwork and the student responses from Group A. An obvious difference was the range in colors chosen. Group A chose a wider range of colors with blue predominate at 32%; black, green and pink at 14%; turquoise, red and yellow at 9%; and purple at 5%. Group B chose blue (43%) and black (29%) most frequently; green and pink 10%; and purple at 5%. (See Table 2).

Table 2
Color Preference by Student

<table>
<thead>
<tr>
<th>Colors</th>
<th>Group A</th>
<th>Group B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>Black</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Green</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Pink</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
3. Unit Two: Still Life with Mask

Day Thirteen

Group A: The project was introduced with slides of masks from various cultures. Students discussed the similarities and differences of the masks and drew eyes, noses and designs from each culture shown on the slides. They became selective by employing a viewfinder as a camera lens and completing three drawings of the still life set-up: student's, bird's and worm's viewpoint. To complete the drawing assignment, students touched three sides of the page and included at least one mask in each drawing. An example of the sketches are given in Appendix E.

Group B was given the same assignment without the slides.

Day Fourteen

Group A: From the research books, students combined cultural designs with one of the still life
sketches. The designs were woven into the mask or integrated as background. This sketch was enlarged to 9"x14" cartridge paper. Acrylic paint was provided with instructions to use tints, shades and complementary colors, not just pure colors from the tubes.

Group B: Students enlarged their most interesting sketch with instructions to make additions or exaggerations.

Days Fifteen to Eighteen

Most students initiated the painting process on their elaborate drawings. Group A spent many hours browsing through research books looking for more than one culture to integrate into their drawings. Group B selected designs from the tapestries of the still life and rearranged them in their own way.

Students from Group A evaluated the Still Life Mask project. They gave the following positive replies:

1. When asked to describe the culture and the characteristics of the design which they have used to enhance their still life drawing a few descriptions were: "Indian art with a simple face and snakes".
"Cowboy art". "Mexican art close-up designs". Egyptian design". "Designs from all cultures so that my picture was a multicultural picture". See Appendix E for two examples of cross-culture designs.

2. Studying masks from other cultures influenced their appreciation for masks in the following way: "Every culture has a different way of describing things". "All cultures have really beautiful art in their own way". "No two masks are the same". "It made me understand what the masks symbolize". "And it hasn't".

3. They were questioned if studying masks influenced their appreciation of other cultures. Most students admitted a positive change in their attitude towards art. The following statements summed up the general feeling of the class: "Other cultures have an interesting way of expressing their feelings". "Other cultures in art are as good if not better than ours". "The feeling that is being expressed by a mask is like the trademark of that culture".

4. The last question asked "What would you change?" They replied: "Nothing". "I'd try to represent only one culture". "The painting part I
would do more carefully". "To draw anything you want". "I would change nothing because it was taught very well".

4. Unit Three: Year of the Horse

Day Nineteen

Group A: Viewed, discussed and drew from a slide presentation of horses. The slides were taken from the Smithsonian Institute in Washington, D.C. and emphasized many cultures through horse sculptures. Appendix E includes two examples. Students focused on the similarities and differences of the design, structure, proportion, expression and size of the horses. Humour was shared in the expressions of the horses. Following this, students were asked to draw in classical line two drawings of movement, two close-ups and two drawings which emphasized pattern and design. They were encouraged to study a culture or era which interested them and portray the horse in the style of that culture. Horse books were provided. Some students were apprehensive about drawing a horse. Suggestions were made to start by drawing the negative spaces around the legs then adding in the legs and body. This seemed to be a good exercise as students thought only
about the shapes. The slides helped give some students confidence as many represented an abstracted and simplified version of the horse.

Group B: These students were given the same lesson as the first group without the horse slides.

Day Twenty

Group A: Students brought "horse" objects from home. The question asked was: "What was the purpose for using the horse image on this object?" Some of the objects were: a horse puzzle, a unicorn head sculpture, unicorn necklace and bracelet and a poem about a horse talking to its master (written in Hungarian). Their responses were for mainly "pleasure and decoration". Only the girls brought objects. A Chinese Zodiac Illustration was passed around and students looked up the sign they were born under. This was followed by three ancient Chinese stories on how the order of the twelve animals of the zodiac originated.

Group B: The same lesson was taught without the horse discussion.

Day Twenty-One

Both groups worked on their preliminary drawings.
The assignment was to enlarge the most interesting one onto 18"x24" grey construction paper. White chalk in varying thickness would be used to outline the pencil drawing.

Day Twenty-Two

Group A: Slides were presented of the six unicorn tapestries from the Musee de Cluny in Paris. (See Appendix E for an example). The story of the wealthy merchant was told. He desperately wanted to hold a proper title and commissioned the tapestries in the early 1400s to give his family name prestige. We talked about the five senses which the tapestries illustrated and added to the assignment an "emotion" which had to be expressed by the pattern and design on the horse. Students drew the antique patterns and designs from the slides discussing what they thought was the intention of the designs and symbols on the tapestries.

Group B: Students continued on drawings of the horses.

Day Twenty-Three

The two groups worked hard enlarging their horse drawing onto construction paper. We discussed words to
be expressed in the horse picture: "happiness, sad, gentle, power, war, spring and joy". The oil pastel medium was introduced with instructions to blend tones of colors within the pattern spaces. Students worked up to the chalk lines but not over.

Days Twenty-Four to Twenty-Six

Students worked with oil pastel. Instructions were given on inking the picture, lightly sponging off the ink and finishing the surface with a thin coat of rhoplex.

Day Twenty-Seven

All students were far enough into the project to write the two posttests, the Social Distance Scale and the Cultural Appreciation Measure.

Day Twenty-Eight

Both Groups wrote the Journal Posttest and completed an evaluation response to the Year of the Horse project. Overall, most students enjoyed this project the most. They had acquired the drawing, composition and color skills in the previous units and were familiar with expressing content and feeling in their work. They also enjoyed the control they had with the pastel medium as opposed to the lack of
control with the paint. Some of their responses were:

1. Feeling or meaning was expressed by the choice of symbols and designs in the students' horse pictures. Various student expressions were: "love, laughter, hatred, weird, freedom, happiness, grief, fear, Yin and Yang, speed and war".

2. Some of the cultures or eras in history that were integrated into the individual horse pictures by the class were: "World War II, Chinese culture, 1990's in Iran, Alberta, Mexican, fantasy culture and Egypt and Africa together". Illustrations of "Joy", "The Rise of the Horse" and "Anger" are provided in Appendix E.

3. The most interesting things learned by looking at other cultures through horses were: "The pictures tell about the horses' feelings". "What people think of the horses". "The different cultural designs and colors in each horse". "That horses look pretty without coloring them brown". "The simplicity of the horse drawings".

4. What they enjoyed the most was: "Painting the picture in black then sponging it". "Coloring with oil pastels". "Putting my feelings into the colors". "Not
as many instructions". "Drawing the color".

5. The students disliked: "The enlarging of the picture". "Inking because it wrecked the color of the picture". "The way the pastels got everywhere". "And nothing".
V. Findings

A. Social Distance Measure

The pretest mean scores for the measure of social distance for the experimental and control groups were 8.25 and 8.25 respectively. The posttest means were 8.46 and 8.25 respectively. There was a small increase in score by the experimental group over the control group. To determine if this change was statistically significant a t-test was completed. The t-test was appropriate in this situation because the sample size of each group was relatively small. For the posttest, a t-value of 1.68 or greater was required for the increase to be statistically significant at the 95% confidence level. (Refer to Table 3). The means are not significantly different from each other. The measure of social distance produced a clear ceiling effect. All but three of the pretest students scored eight or nine, the maximum possible score was nine.
Table 3
Social Distance Scale t-test (Pretest and Posttest)

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>SD</th>
<th>Sample Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>E-group</td>
<td>8.25</td>
<td>1.13</td>
<td>24</td>
</tr>
<tr>
<td>C-group</td>
<td>8.25</td>
<td>0.83</td>
<td>20</td>
</tr>
</tbody>
</table>

Difference in means: 0.00
Standard deviation: 1.65

For this test to be statistically significant t must be greater than 1.68 with 95% confidence level

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>SD</th>
<th>Sample Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>E-group</td>
<td>8.46</td>
<td>1.04</td>
<td>24</td>
</tr>
<tr>
<td>C-group</td>
<td>8.25</td>
<td>0.77</td>
<td>20</td>
</tr>
</tbody>
</table>

Difference in means: 0.21
Standard deviation: 1.52

For this test to be statistically significant t must be greater than 1.68 with 95% confidence level
B. Cultural Appreciation Measure

The pretest mean scores for the measure of Cultural Appreciation for the experimental and control groups were 84 and 79 respectively. The posttest means were 85 and 75 respectively. A t-test method was used to determine the statistical significance of the differences between the mean scores of the two groups. A t-test was completed using both the pre- and posttest scores. The t-value was calculated as .26 and .48 respectively. In both cases a t-value of 1.68 or greater was required in order for the differences in the means to be statistically significant with a 95% confidence level. This test illustrates that the means were not significantly different from each other.
Table 4

Cultural Appreciation Measure t-test

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>SD</th>
<th>Sample Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>E-group</td>
<td>84.08</td>
<td>11.94</td>
<td>24</td>
</tr>
<tr>
<td>C-group</td>
<td>79.45</td>
<td>11.50</td>
<td>20</td>
</tr>
</tbody>
</table>

Difference in means 4.63
Standard deviation 17.50
t = 0.26

For this test to be statistically significant t must be greater than 1.68 with 95% confidence level.

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>SD</th>
<th>Sample Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>E-group</td>
<td>84.83</td>
<td>14.00</td>
<td>24</td>
</tr>
<tr>
<td>C-group</td>
<td>74.95</td>
<td>16.44</td>
<td>20</td>
</tr>
</tbody>
</table>

Difference in means 9.88
Standard deviation 20.61
t = 0.48

For this test to be statistically significant t must be greater than 1.68 with 95% confidence level.
C. Journal Posttest

A post hoc examination of journal responses was conducted. A count was made of journal entries for frequency of positive and negative statements about the program in the experimental and control groups. A chi-square analysis was done to determine if there were significantly more positive statements in the experimental class journals. Table 5 shows the response rates.

To determine if the difference in response rates was statistically significant the chi-square test was used. Chi-square is a nonparametric statistical test for situations such as this where the data is in the form of a frequency count. The test was completed for the journal data and chi-square was determined to be 20.07. To be statistically significant at the 95% confidence level chi-square need only have been greater than 3.84. Therefore the number of positive responses in the journals of the experimental group was significantly higher than that of the control group.
Table 5

Journal Posttest Measure (Chi-square Test)

<table>
<thead>
<tr>
<th></th>
<th>Control</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>54</td>
<td>84</td>
</tr>
<tr>
<td>No</td>
<td>24</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>78</td>
<td>111</td>
</tr>
</tbody>
</table>

Chi-square = 20.07

To be statistically significant chi-square must be greater than 3.84 with 95% confidence level
E. Discussion

Previous research has indicated that a multicultural approach which emphasizes cross-cultural similarities within the classroom may provide positive attitude changes towards different cultural groups. Ijaz and Ijaz (1981) have based their program's theoretical framework on "cultural similarities and human values common to all peoples" (p. 20). Their study employs an experiential approach involving all aspects of students' personalities: rational, emotional, affective and physical. Additional studies suggest that a visual arts program may provide a good basis for developing culturally responsive programs which focus on a positive attitude change (Cipywnyk, 1987; Andrews, 1983, 1984). Mason (1988) also explores a multicultural approach which helps students to achieve more understanding and appreciation of art different from their own culture.

The results of the present study support the previous research. Through slides and research books the treatment presented parallels across many cultures. Discussion and journal writing followed. It appeared that a significant positive change in students'
attitudes in their appreciation of their own art work and the art of other cultures took place as a result of the treatment. The results indicate that teaching art through a multicultural perspective which explores cross-cultural similarities is a promising means to foster both individual and collective appreciation of art.

This statement requires further interpretation. First, the change in students' attitudes on the Social Distance Scale was not large enough to be significant. This could be attributed to three factors. First, the measurement may have been diluted by asking students to think of "many different groups" in Canada rather than one dominant one. It would be easier to be biased toward one particular group than a mixed one.

Second, the Cultural Appreciation Measure may not have been appropriate to measure cross-cultural "appreciation", rather it may have measured students' cross-cultural "knowledge" of art. In retrospect this may have been more of an aesthetic test, with students taking into consideration the pleasing shapes of the designs and forms rather than giving a value opinion of the content across cultures.
The Journal Posttest is the most important measure in my study. It was given as the final measure and was significant in measuring students' appreciation of their own art and the art of other cultures. Students responded in writing numerous times to warrant this a reliable measure. The treatment group may have had an advantage on the posttest because they wrote more often. They were also inspired to write for the first time after seeing and participating in the multicultural play "Transitions". The day before, our multicultural coordinator, led the students in a webbing exercise where they had to interact with two other students and web the word "culture". The control group did not participate and their writing began later.
VI. Summary and Conclusions

This study was conducted in order to determine whether a cultural program in the visual arts, which emphasized the similarities of art across cultures, would result in a positive change in the grade eight students' appreciation of their own art, art of other cultures and attitudes towards other cultures. Ijaz and Ijaz advocate a cultural program for improving ethnic attitudes, their research supporting a theoretical framework which emphasized "cultural similarities and human values common to all peoples" (1981, p.20). The curricular framework of this multicultural program was well-grounded in Ijaz and Ijaz's philosophy. Developed into a sequence of units emphasizing cultural similarities, it allowed students to build upon their "experiences" from one unit to the next. Color Folklore, Cultural Masks and the Year of the Horse were the three areas of interest.

An equivalent control-group design was used. Two intact classes in a Burnaby school participated in the study. One class received the treatment, the other continued with the regular art curriculum acting as the control group. The program was taught three times a
week as one-hour classes for a total of twenty-eight classes. Both classes were pre- and posttested on a Social Distance Scale and a Cultural Appreciation Measure in order to determine if there was an attitude or appreciation change as a result of the treatment. Although no statistical differences were found between experimental and control groups on the pre- and posttests, students' journals provided data for reflection and analysis concluding with a Journal Posttest. This was complemented by the researcher's journal which described the classroom proceedings. The journal analysis indicated that the program was effective in bringing about a positive change in the students' appreciation of their own art and the art of other cultures. Students were asked questions such as "Are you proud of your artwork?", responding with pride, confidence and an appreciation for their own work. Farzana wrote that her art work had changed because she used "things that symbolized something rather than just drawing something without feeling, like I did before". When asked if there was an art of another culture that they admired, students responded with a mixture of countries across cultures, many
gaining an appreciation for their own culture.

Provided that certain criteria are met, the apparent success of the study could be duplicated by other art teachers working in similar situations. Generalizability of the findings would be determined by key factors used in this study. First, the teacher involved must have a genuine interest in multiculturalism and be motivated to carry out the study for more than one unit. An in depth focus is important in removing the meaningless stereotyping of advocating multiculturalism without much attention to building on what is advocated. Second, the journal writing and evaluation responses are invaluable in building the curriculum. Since each class is unique, the teacher will need the appropriate feedback to access and utilize the students' cultural values and beliefs when planning the art units. Third, teachers must be aware of their own cultural and social biases and go beyond their own experiences to being open and nonjudgemental about cross-cultural experiences. It is only then that they can participate in real communication and use art to "communicate ideas and emotional meanings from one person to another" (McFee &
The success of the units may be attributed in part to the fact that I was highly motivated and used my own students for the study. It would be of benefit to conduct a study with other art classes and art teachers within the district who are enthusiastic about a multicultural art program. A broader study is necessary in order to develop a greater generalizability.

It appears that the units were effectively implemented. This suggests that the cross-cultural similarities as reflected in the study can help in the development of the students appreciation of their own art work and the art work of other cultures. It would be of value to continue with subsequent work based on the results of this study. For teachers willing to implement a multicultural curriculum I would like to give the following advice. The student journal responses provided the most important feedback for my program. There is a need to explore student journal responses both conceptually and empirically in the form of classroom experiments. While the focus of the present study was on drawing and painting, the length
of the study should be extended to include the other four visual expression areas; graphics, textiles, sculpture and ceramics. It would also be beneficial to determine if this approach could be successfully implemented at all grade levels. A multicultural approach should be extended into other disciplines such as drama, music, social studies and English.

Although the present study is limited in scope, the results indicate teaching art through a multicultural perspective, which emphasizes the similarities across cultures, is a worthwhile pursuit. Further research should be directed towards designing and implementing culturally responsive curriculum models. As Chalmers (1990) states, we still "must teach the next class, decide on the content of our next lesson, evaluate our students' learning...we continue our practices while we question and redefine them" (p.3). I will continue to question and redefine my curriculum in pursuit of a multicultural one that will provide the most positive learning environment for my students.
VII. References


Cipywnyk, R. S. (1987). *The effect of a cultural program in the visual arts in students' ethnic*


VIII. Appendix A

Social Distance Scale
Social Distance Scale

Directions:
Think of all the different groups of students who live in Canada. Many are different from your own culture. Answer the nine sentences about these students, thinking of them as a whole, not individually.

1. I would let them visit our country. Yes No
2. I would let them live in our country. Yes No
3. I would let them go to my school. Yes No
4. I would let them live in my neighbourhood. Yes No
5. I would let them live next door to me. Yes No
6. I would let them play at my house. Yes No
7. I would let them come to a party at my house. Yes No
8. I would let them be my best friends. Yes No
9. I would be willing to marry one of them when I grow up. Yes No
IX. Appendix B

Cultural Appreciation Split-Test

The Art appreciation Measure was developed as a way to measure grade 8 students' appreciation of "art" from cultures other than their own. European art and art from many other countries has been included. In order to keep the variables as uncomplicated as possible, examples have been intentionally chosen from magazines, books and galleries.

The measure is a split-test, 12 sets of pictures (24 pieces) to be given as a pretest and 12 different, but related sets as a posttest. Pieces of art from different cultures have been intentionally put side by side to show a similarity in theme. Students evaluated each piece on their opinion of whether it is an example of good or poor art. It was posited that there will be a positive change in the opinion of students' appreciation towards the art of cultures, other than their own after the ten week treatment.
Opinion Questionnaire

Directions: Circle the number on the answer sheet that best describes your opinion of whether or not each picture is an example of poor art or good art.

<table>
<thead>
<tr>
<th>Picture set 1</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 2</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 3</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 4</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 5</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 6</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 7</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 8</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 9</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 10</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 11</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture set 12</th>
<th>poor art</th>
<th>good art</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Pre-test</td>
<td>Posttest</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>1. Japanese musician/Russian musician</td>
<td>1. American Liberty symbol/Mythology</td>
<td></td>
</tr>
<tr>
<td>2. West Coast Indian mother and child/Canadian realism mother and child</td>
<td>2. Tahitian landscape/Yukon landscape</td>
<td></td>
</tr>
<tr>
<td>3. Mali royalty/Egyptian royalty</td>
<td>3. West Coast totem pole/Inuit print</td>
<td></td>
</tr>
<tr>
<td>4. Persian 3D ceramic animal/Canadian 2D animal painting</td>
<td>4. American Gothic 2D painting/American Gothic 3D folk art</td>
<td></td>
</tr>
<tr>
<td>6. Singapore house/American folk art house</td>
<td>6. Contemporary Spanish face/Tlingit Indian blanket design</td>
<td></td>
</tr>
<tr>
<td>7. French surreal hunt/Persian hunt</td>
<td>7. Classic French nude/Surreal French nude</td>
<td></td>
</tr>
<tr>
<td>8. West Coast Indian image/Baffin Island Inunnit image</td>
<td>8. Chilkat Indian Blanket/Modern European painting</td>
<td></td>
</tr>
<tr>
<td>11. Mediterranean seated woman/ French seated woman</td>
<td>11. French face/Ivory Coast mask</td>
<td></td>
</tr>
<tr>
<td>12. Japanese birds/Povungnituk, Quebec birds</td>
<td>12. Chinese bear/Cape Dorset bear</td>
<td></td>
</tr>
</tbody>
</table>
Pretest
Picture set 3

A

B
Picture set 5
Posttest
Picture set 2
References


Appendix C

Pre- and Posttest Journal
Journal Pretest

1. Do you think your art is influenced by your culture? Be specific.

2. Have you looked at art from other cultures?

3. Is there an art of another culture that you admire?

4. Is there art from another culture in your home? Describe.

5. Do you have art that you have saved? How many pieces and in what year did you create them?

6. Are you proud of your artwork?

7. Do you give your art work away? In what form? Cards, pictures, sculpture, etc.?
Journal Posttest

1. What influences your art?

2. Do you think your own art is influenced by a culture? If yes, which one?

3. Is there an art of another culture that you admire?

4. Are you proud of your artwork? Has this changed in the past ten weeks?

5. Out of the three projects, what did you enjoy the most? (Color unit with the shoe, still life with a mask, year of the horse). Be specific.

6. What did you not enjoy about these projects?
XI. Appendix D

The Multicultural Units
Topic: Color Theory and Folklore
Level: Grade 8
Media: Poster Paint/ink
Length: Twelve periods

Objectives: In teaching the color wheel students will recognize that color has meaning culturally and emotionally.

Materials: Color folklore chart, primary poster colors, black ink, pens, sketchbook, brushes.

Introduction:
(a) Ask students to close their eyes and think of "red" in terms of food, things that move, etc. Web "red" on the board with the class. Read the poem on red from the book, Hailstones and Halibut Bones. Have students utilize the ideas from the poem by webbing a new color.
(b) HW: Hand out a color list. Students are asked to find one color which has significant meaning in their own culture. Ask parents, grandparents or look in an encyclopedia. Complete by writing three sentences in their sketchbook in their own words. In addition, they are to web the "color" focusing on their emotions towards the color. Share in class next day.
(c) In class, set up charts of colors. Students are to fill in the charts describing the cultural meanings of each color. Hand out the folklore color chart. Discuss and add to the class charts.

Development: Teach primary, secondary, complementary and monochromatic color theory. Choose a personal object and one color. Exaggerate or alter the personal object to help express the emotional meaning of the color. Place in a setting which expresses the culture. Draw in the background using pen and black ink. An example would be to paint your favorite running shoe in shades of green (green thumb/successful gardener), with ivy, plants and green thumbs wrapped around the shoe. The background would transport the shoe into an English garde
<table>
<thead>
<tr>
<th>Colour</th>
<th>What it Means</th>
<th>Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td></td>
<td>European, Indian/Pakistani, Chinese, Ukrainian, Christian/Slavic, Ancient people</td>
</tr>
<tr>
<td>Pink</td>
<td></td>
<td>British/North American primarily, some European also.</td>
</tr>
<tr>
<td>Orange</td>
<td>endurance, strength, passion, tempered by wisdom, ambition</td>
<td>Ukrainian</td>
</tr>
<tr>
<td>Yellow</td>
<td>wisdom, happiness, harvest, spirituality, joy/sunny, fear (descriptive), friendship, homecoming, female aspect of God</td>
<td>Ukrainian, Russian, Buddhist Priests, European, North American, Hinduism (Indian)</td>
</tr>
<tr>
<td>Gold</td>
<td>magical, kingship, wealth</td>
<td>Medieval European, universal</td>
</tr>
<tr>
<td>Green</td>
<td>holy colour, victory/freedom, bountifulness/hope, grain, ‘green light’ – go, pastures green – richness and tranquility, naive-eramous, green thumb (successful gardener)</td>
<td>Islamic, Singapore, Byzantine/Islamic, Ukrainian, Peruvian, European/North American, English, English</td>
</tr>
<tr>
<td>Blue</td>
<td>status, kingship, greenish/light blue, good health, pure spirituality, male god – Krishna, sad (descriptive), dark blue, formal any time, (light) blue for a boy</td>
<td>African, Turkish/Egyptian, Talismanic, (Italian Madonnas wear it), Hinduism (Indian), North American, North American, British/North American</td>
</tr>
<tr>
<td>White</td>
<td>purity, innocence, sacred, protective, religious purity, birth, mourning colour (widows wear)</td>
<td>Xhosa (South African), Europe, Amer. Indian, European priests, Slavic, India</td>
</tr>
<tr>
<td>Black</td>
<td>absolute constancy, eternity, mourning, death, chic</td>
<td>Slavic, European, North American, Peruvian, North American, Indian, high fashion (Western)</td>
</tr>
<tr>
<td>Brown</td>
<td>symbol of mother earth</td>
<td>Slavic</td>
</tr>
<tr>
<td>Purple</td>
<td>fasting, faith, patience, royalty, priest/power</td>
<td>Slavic, Ukrainian, European</td>
</tr>
<tr>
<td>Pink</td>
<td>colour of the rainy season</td>
<td>North Indian</td>
</tr>
</tbody>
</table>
Evaluation sheet and responses for the cultural color unit:

1. Use three to five sentences to explain your choice of color and your feelings associated with the animation of the shoe.

2. Did you express feeling with color? Explain.

3. Does color have meaning to you emotionally? Explain.

4. Does color have meaning to you culturally? Explain.

5. What would you change in this project to understand color better?
Topic: Still Life with Mask

Level: Grade 8

Media: Poster Paint

Length: Six periods

Objectives: To explore different viewpoints in a still life and to research the similarities between masks of many cultures.

Materials: Slides and books of masks from around the world, sketchbook, viewfinder, poster paint, brushes, 11x14" white cartridge paper.

Introduction:
(a) Set up a Still Life with cultural objects: masks, tapestries, baskets, etc. Using a viewfinder, draw three thumbnail sketches each from a different viewpoint of the still life.
(b) Show slides of masks. Look for similarities and unique features in the masks, recording these ideas as quick sketches.
(c) Research and draw sketches of masks from library books.

Development: From your own research, develop your own culturally significant mask. Integrate into one of the still life sketches. Discuss composition with another student. Enlarge the chosen sketch to 11x14" cartridge paper. Paint in bold colors using the symbolism and techniques from the Color Theory and Folklore lesson. Evaluate with a peer. Comment on the positive qualities and well as possible changes. Make final changes. Give the still life an appropriate title.
Evaluation:

1. Describe the culture and the characteristics of the design which you have used to enhance your still life drawing.

2. How has studying masks from other cultures influenced your appreciation for masks?

3. How has studying masks from other cultures influenced your appreciation of other cultures?

4. How has studying masks from other cultures influenced your appreciation of your own mask design?

5. In this unit what did you enjoy doing the most?

6. What aspects did you find difficult?

7. What would you change? How?
Topic: Year of the Horse

Level: Grade 8

Media: Pastel Resist

Length: Ten periods

Objective: To explore a Chinese cultural theme, Year of the Horse.

Materials: Slides, books and posters on horses from history to modern day. Include as many cultures as possible. Provide 20x24" white construction paper, wax crayons, oil pastels, tempera paint, rhoplex and 2" brushes.

Introduction:
(a) Ask students to bring horse objects to class such as toys, ornaments, pictures, jewelry, etc. Share with the class. What was the purpose for using the horse image on this object?
(b) Present slides of horses in art. Have students draw in continuous line to the slides focusing on parts of the horse or its decoration. In groups of three, discuss some of the similarities of the artists feelings about the horses in art. Respond in your journal.
(c) Discuss the Chinese Zodiak and significance of the horse.

Development:
(a) Choose a culture that interests you. Study how the horse is used in the style of that culture.
(b) Using your sketchbook, create the following drawings:
1. 2 line drawings showing movement.
2. 2 line drawings of close-ups.
3. Research of the cultural aspect e.g. designs showing texture and pattern and color. How do these designs reflect the cultures and beliefs related to the horse?
4. Final project must include movement, an unusual viewpoint of the horse and a cultural design in the form of a border, background or the actual interior of the horse. Enlarge to a 20"x24" piece of construction paper.
5. Create the drawing and designs in oil pastel. Complete with a black tempera wash. Use a thin layer of roplex to bring out the color of the pastel and to protect the paper.
Evaluation for Year of the Horse

Display all student's work. Have students respond to the following questions:

1. What feeling or meaning was expressed with the symbols and designs in your horse picture?

2. Has your choice of viewpoint (close-up or entire horse) added to the meaning or feeling in your picture?

3. What culture or era in history was expressed? e.g.: name the country and/or century of the horse drawing.

4. What was the most interesting thing that you learned by looking at other cultures through horses? (Slides of horses from the Smithsonian Institute and the Unicorn Tapestries from Paris).

5. What was the most interesting thing you learned in looking at the horse books?

6. What did you enjoy the most about this project?

7. What did you enjoy the least about this project?
XII. Appendix E

Visuals
1. Jason's "The Black Knight"

2. Cynara's "Racism" shoe shows sickness, poverty, vice, hate and racism by the dirty colors she chose. Hope is a clean, bright yellow.
3. Sketches from Still Life with Mask
4. Farzana's "Still Life with Mask". She used the mask from the still life and Native Indian books because they symbolize the artist's feelings and ideas.
5. Cynara's "Still Life with Mask". She used the flat patterns from the Jamaican cloth and animated the yellow figure. She presents three different faces of a mask.
6. Horse, Smithsonian Institute
7. Horse, Smithsonian Institute
8. Unicorn Tapestry, Musee de Cluny, Paris
9. Jenny's "Joy" expresses the joy of people and life through the Mexican patterns. Jenny was particularly interested in the how the people hand-made their rugs and shawls.
10. Farzana's "The Rise of the Horse". The patterns symbolize the new life of the horse and are spiritual in design.
11. Yoonhee's "Anger". She is angry about war and uses historical designs and architecture from France. This picture reflects a feeling of the times in France about war.