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A Basic Qualitative Study Investigating How Middle School Art Teachers in Urban and Suburban Settings Employ Aspects of Multiculturalism

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Buffalo State College
State University of New York
Department of Art Education

A Master's Project in Art Education

A Basic Qualitative Study Investigating
How Middle School Art Teachers in Urban
and Suburban Settings Employ
Aspects of Multiculturalism

By
Teresa J. Burgio

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Masters in Science in Education

December 2013

Approved by:

Date:

Dr. Shirley Hayes
Project Advisor

Abstract

I began this qualitative study on multicultural education in the classroom because I wanted to find out how art teachers implement multiculturalism and also how students react. I also wanted to learn what resources are used and strategies for this type of teaching. I chose an urban middle school with a sixth grade art class and a suburban middle school with a seventh grade art class. I taught as a substitute at these schools and these teachers informed me they teach multiculturalism in the art room. Both teachers are experienced and have been teaching art for over 15 years. In this study, I was an observer participant. The data was collected through teacher interviews, student questionnaires, observations, and document analysis. My findings expressed the hard work and research on the teachers before you actually teach a multicultural lesson. There are many ways for teachers to self educate on various cultures, whether it's from books, the Internet, seminars, classes, or other teachers. My observations in each classroom revealed an accepting environment from both the teachers and students. The feeling of acceptance allowed students and teacher to share thoughts or ask questions. Multicultural education allowed students to learn about other cultures and what was important to that background. The middle school art teachers at both schools were well prepared with authentic materials. These resources created well-rounded art lessons. My findings and research supports these details. Discovering the techniques and teaching strategies used to implement multicultural education may encourage other art teachers to do the same in art lessons in any grade.

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Chapter I: Introduction

Background Narrative

In the twenty-first century, cultural diversity continues to grow steadily in the United States. The change appears to have occurred rapidly over the decade: "The only major race group to experience a decrease in its proportion of the total population was the White alone population...(whose) share of the total population fell from 75 percent in 2000 to 72 percent in 2010" (U.S. Census Bureau, 2011, p. 5). The U.S. Census initially projected that groups of color or ethnic minorities might increase from 28 percent of the nation's population today to 50 percent in 2050 (U.S. Census Bureau, 2002). For school systems, multicultural awareness is more essential than ever, and requires addressing languages, identity, well - being, similarities and differences among various cultures, religious observances, traditional dress of students, and their families (Nyman, 2002). Because cultural diversity involves fundamental ethnic background and cultural differences, it is crucial that schools specifically teach about the reality of the twenty-first century. Cultural diversity is when differences in race, ethnicity, language, nationality, religion, and sexual orientation are represented in a community (Nyman, 2002). A community is said to be culturally diverse if its residents include members of different groups. Multicultural education intends to study the diverse meanings of culture and describe the ways in which race, class, gender, and exceptionality influence student behavior. As Nyman stated, the art curriculum must address cultural diversity to fulfill student needs (2002, p. 62). Students need to be presented with positive facets and knowledge of multiculturalism starting at a young age. Providing multicultural education on a daily basis can allow students to increase awareness of their own culture while learning about the multitude of cultures in their community and world.

Substitute teaching in five districts, both urban and suburban, allowed me to perceive first-hand the diversity, or lack thereof that exists in today's classrooms. The range of student backgrounds has made me wonder how multicultural education can be implemented best into lessons. Additionally, substitute teaching in various subject areas, at numerous grade levels, in both special education and mainstream classrooms, has allowed me to see the growing need to provide students more knowledge of ethnic backgrounds and cultures. Students need extensive information about the cultural diversity that surrounds them, including their own. My feeling is that the classroom is a primary place where children gain grassroots appreciation for other people, and a more accurate perception of other cultures. I want to investigate how art teachers are meeting the challenge and implementing multiculturalism into their art curriculums.

Contemporary researchers feel that teachers need to know how to be sensitive to issues of social class in the art room as well (Banks & Banks, 2007). Teacher expectation is important and longstanding negative views of other groups are difficult to change (Banks & Banks, 2007). Gorski argues that teachers need to be aware that, "The myth of a culture of poverty leads the most well intentioned of us ... into low expectations for low income students" (2008, p. 34). Gorski also points out that the parents of the poor students are undervalued. Low-income parents hold the same attitudes about education that wealthy parents do (Gorski, 2008).

When it comes to teaching diverse students, effective teaching requires comprehensive understanding of what one is doing in the classroom, and why and how one is educating the students (Grant & Sleeter, 2010). Grant and Sleeter's influential article in the *Harvard Educational Review* (1987) provides an extensive review of

multicultural literature along with the five approaches for teaching multicultural education, which I address in Chapter II.

Students will learn to value a culture that is not their own, only if their educators teach them about those cultures (Lee, 2012). Lee (2012) states, “Know your class and invite parents to help broaden your understanding of student experiences and ethnic cultures and to help you develop ways to build on those norms and traditions to create a sense of community in your classroom” (p. 13). When teachers are involved with students this way to effectively win their trust and to increase their self-esteem and knowledge of diversity in their world (Lee, 2012), then students will feel more appreciated and at the same time learn about various cultures that surround them. The focus of my review of literature is on Banks & Banks (2007), Grant & Sleeter (2007) and Thorne (1992). While there are many theorists from the past decades, these three were selected because they are current and prolific in addressing the problems the field of multicultural education, which leads to the following statement of the research problem.

Problem Statement

Growing up in a small suburban town, exposure to cultural diversity was minimal in the schools I attended, especially true in my art classes. I found this lack to be problematic upon arriving at college, when I was surrounded by a great deal of cultural diversity. Since cultural diversity is increasing everywhere in this country, I feel teachers need to enhance student learning about diversity at an earlier age. Art teachers have a responsibility to teach cultural diversity and employ methods that are sensitive to all cultures. Because of my experiences and my professional goals in the field of art education, I wish to develop a study to examine how some art teachers are implementing

multicultural education in art classes today, particularly at the middle school level.

Purpose of the Study

The purpose of this basic qualitative study in the middle school art classroom is to observe, understand, and articulate the ways that two art teachers integrate multicultural elements into their art curricula. An additional aim is to record how students respond to the multicultural art curriculum as it is taught in their art classroom. I will conduct the study in two art classrooms in a suburban and an urban middle school setting.

Research Questions

The research questions for this study include:

Main Question -

- How do middle school art teachers in urban and suburban settings employ aspects of multiculturalism?

Sub Questions:

- What deterrents might one find to teaching multiculturalism in the art classroom?
- What similarities and differences exist in teaching multiculturalism in urban and suburban settings?
- What can we learn from examining the ways middle school art teachers teach multicultural education in their art class?

Significance of the Study

Substitute teaching in five districts in a metropolitan area, has shown me that most classes include a culturally diverse student population. This study can help art teachers and administrators better understand how teachers in sites with culturally diverse

populations approach multicultural education. The study can allow those in education to appreciate ways such lesson plans, ways teachers organize their curriculum, and how the teacher's attitude toward multicultural education impact the students. Also, looking at the similarities and differences among these approaches should provide new insights into useful techniques for teaching multiculturalism in the art classroom.

Definitions of Terms

Below I will provide definitions for terms that will be used in my research. These definitions are collected from published peer-reviewed literature.

- Culture is the process, as well as the product of a group of people bound together by some combination of common factors (Nieto, 1999).
- Culture has been defined as, "The system of values, beliefs, and ways of knowing that guide communities of people in their daily lives" (Trumbull, 2005, p. 35).
- Multicultural Education intends to study the diverse meanings of culture and to describe the ways in which race, class, gender, and exceptionality influence student behavior (Banks & Banks, 2010).
- Culturally Relevant Pedagogy is a teaching approach that allows teachers to access in-depth information about diverse cultures and share the knowledge and positive acceptance of diversity with students (Ladson-Billings, 2006).
- Cultural Diversity is when differences in race, ethnicity, language, nationality, religion, and sexual orientation are represented in a community (Nyman, 2002).
- Ethnocentrism is, a belief or assumption in the superiority of one's own cultural group and according to Mwaniki, it is an implicit part of racism (Mwaniki, 2000).

- Stereotyping is discussing, examining, having general negative perceptions of others based appearance or culture (Banks, 2010).
- Racism is the belief all people of each race possess characteristics specific to that race and especially discriminate as superior to another race (Nyman, 2002, p. 65).

Limitations of the Study

The primary data from this study will be limited to two teachers, one serving an urban population and one serving s suburban population in two schools in the Western Region of New York State. The outcomes will show how two art teachers in these areas employ practices of multiculturalism in their art classrooms and the student's reaction.

Conclusion

My personal experiences in grade school, college, and professional experiences while substitute teaching have shown me that there is a strong need for students to learn in an environment that acknowledges cultural diversity and supports multicultural education. The 2002 census reflected that in one decade, the percentage of ethnic minorities in the U.S. grew to 28%. Understanding cultural diversity is important throughout the educational process beginning in the early grades. Whether teachers address or avoid the issue affects their students. Teachers' values and understanding of diversity as demonstrated in their curriculums serve both as a model and as a source of information for their students. My study examines how two art teachers employ multiculturalism in their classes. In the following chapter, I present a review of literature on the topic of multicultural education and examples of how it is presented in the middle school art room.

Chapter II: Review of Literature

Introduction

For the purposes of this section of the paper, I present three areas that are helpful in understanding the role of multicultural education in the art classroom in terms of education theory, explanation of factors concerning awareness of cultural diversity, and pedagogy suited to multicultural education. The first area pertains to education theory in general including a variety of basic ways educators can develop a multicultural understanding. J.A. Banks & C. Banks (2010, 2007), Grant & Sleeter (2007), and Thorne (1992) are among the many theorists who seek to encourage responsive attitudes in teachers and school administration with regard to multiculturalism. The second area of literature presents a coherent explanation of factors that deter educators from their intent of increasing cultural diversity awareness (Mwaniki (2000), Grant & Sleeter (2007), Fuller (2005), LaDuke (2009), Theo (2003), Nyman (2002), Sedalcek & Brooks (1978), Hollins & Guzman (2005), and Bolgatz (2005). The third area examines specific pedagogies suited to multicultural education (Graves & Graves (1999), Ladson-Billings (1995, 2006), and Nieto (2007). This section also describes concrete ideas to reflect diversity in art activities and improve student's participation in the art room. In the following section, I summarize education theory related to multiculturalism.

Theoretical Approaches to Multicultural Education

Educators have many theories and resources when considering multicultural education in the classroom. James A. Banks, a prestigious educator, points out that since the 1960's, teachers have been trying to include multicultural content in school curriculum and move away from a mainstream-centric curriculum (2010, p. 254). By mainstream-centric curriculum he means a type of curriculum that focuses on the

experiences of mainstream White Americans that largely ignores the experiences, cultures, and histories of other racial, cultural, language, and religious groups. Although teachers in the twenty-first century still rely on a mainstream-centric curriculum, he feels that as an educational practice this is unfair to students of color and has negative consequences for both mainstream students and students of color (Banks, 2010, p. 242).

Banks highlights four levels or approaches to multicultural education, namely the contributions approach, the additive approach, the transformation approach, and the social action approach (2010, p. 255).

In the contributions approach, routinely accepted ethnic heroes and holidays are acknowledged in a classroom, but the curriculum is left unchanged. Banks feels that the contributions approach functions as a quick and easy way to bring ethnic content into a curriculum. Yet the contributions approach is extremely limited and overlooks the many attributes within other cultures. The contributions approach is shallow in its multicultural curriculum coverage because it might focus on African Americans only one day out of the year for Martin Luther King Day and overlook the numerous other contributions.

A second educational attempt to consider diversity is the additive approach. In this approach the teacher adds an ethnic book, unit, or a course to the mainstream perspective but again without changing the structure of the curriculum. In this approach, the teacher adds an ethnic book, unit, or a course to the mainstream perspective but it does not allow students to understand how cultures interconnect with each other. In other words, teachers are not practicing culturally relevant pedagogy as in the theory of Ladson-Billings (2006) that I explain later.

The third approach, one that he considers to be on a higher educational level, he calls the transformation approach, changes the basic goals and expectations of the curriculum and allows students to learn designated concepts, issues, themes, and problems *from many ethnic viewpoints*.

The fourth approach, which he considers the highest educational methodology, is the social action approach. Here, teachers encourage social criticism and decision-making skills. The goal of this activist approach is for students to gather knowledge, values, and skills they will need as adults to contribute to social change (Banks, 2010).

These four approaches are sometimes mixed and merged together when used in a classroom (Banks, 2010, p. 255). For example, a teacher might initially rely on the transformation approach but midway move towards the social action approach if the students are more advanced than anticipated. The social action approach is considered more personal because students can take action to help resolve a social issue by expressing their feelings or biases and take on a project in the classroom school or community to initiate change. As the four approaches go from lower to higher levels, they become more challenging for the teacher and the students (Banks, 2010).

Also in the forefront of multicultural education are Grant and Sleeter (2007), who write together and alone, each of whom has published over 50 books or articles in the area of multicultural awareness and cultural diversity sensitivity. Whereas Bank's theory presents four approaches; Grant and Sleeter (2007) build on Bank's theories and discuss five ways to address multicultural education in the classroom. The five specific approaches for teachers to consider are the exceptional and culturally different, a human

relations approach, a single-group studies approach, to adopt a multicultural education approach, and a multicultural social justice education approach.

The goal of the exceptional and culturally different approach is to equip students with cognitive skills, concepts, information, language, and values traditionally required in United States society in general. “Sensitive to the challenges of the student with a disability or a student from a new immigrant family, this approach basically tries to educate to enable them to hold a job and function within the community” (Grant & Sleeter, 2007, p. 79).

The second approach, the human relations approach, is designed to increase positive feelings among diverse students, to promote group identity, plus pride for students of color, and to reduce stereotypes, prejudice, and biases. The single-group studies approach selects one specific group for classroom analysis, and aims to raise the social status of the target group by helping young people examine how the group has been oppressed historically despite its capabilities and achievements (Grant & Sleeter, 2007, p. 65).

In the multicultural education approach, goals are to reduce prejudice and discrimination against all oppressed groups, to work towards equal opportunity and social justice for all groups, and to effect an equitable distribution among members of the different cultural groups. As such it encourages comprehension of a broader range of social groups.

Lastly the multicultural social justice approach prepares future citizens to take action to make society better serve all groups, especially those who are of color, poor, female, or have disabilities (Grant & Sleeter, 2007, p. 67). This approach is rooted within

social reconstructionism, which seeks to reconstruct society toward greater equal opportunities for all races, classes, genders, and disabilities. Students are taught about taking positive action to make their community a fairer place to live. With these five approaches, Grant and Sleeter express various ways teachers can implement successful multicultural techniques into the art room.

Barrie Thorne writes about children's educational processes as a theorist from a slightly different background of sociology. Thorne (1992) makes the case that students intuitively learn many patterns of behavior and thought during their school years. She observes the learning takes place whether teachers shape it or not, and consequently there is good reason for teachers to undertake teaching multicultural education (Thorne, 1992). Thorne states four benefits of multicultural education. The first benefit is the gaining of knowledge, understanding, and respect for people from various backgrounds and one's own background. Secondly, students develop a positive regard and appreciation of other cultures by sharing materials, artifacts, music, art, customs, games, foods, and habits. The third benefit is a better understanding of all people as members of the human race. Lastly, education leads to a better understanding of our responsibilities as citizens.

Multicultural education in the classroom is not just about teaching students facts about diverse cultures; it goes much deeper. The learning has beneficial consequences for the student now and later in life. I am interested in finding out how art teachers employ these well-known approaches into their art curriculums. With the various approaches and benefits of multicultural education also come some barriers that make it difficult at times to address in classrooms.

Common Barriers to Multicultural Education

As theorists argue for multicultural education in the classroom, the question arises as to why teachers do not simply employ multicultural curriculum in their classes.

Researcher and professor Lois Petrovich-Mwanikis (2000) provides an analysis of several powerful social habits that prevent new learning and acceptance of cultural diversity. She contends that the most common problems are racism, stereotyping, ethnocentrism, and lack of knowledge; and since it is essential to work around these barriers, educators need to understand them thoroughly (Mwaniki, 2000).

Ethnocentrism

Mwaniki found that, “The teachers own ethnocentric behavior and the inability to recognize and address his or her personal biases is a major issue in the classroom” (Mwaniki, 2000). People develop ethnocentric biases when young and are unaware of it because they might not be exposed to an array of diversity. Mwaniki (2000) argues it is common for educators to make judgments based on their own biases before they understand another culture. Ethnocentrism can be translated into behavior and actions from teachers. “It is easier to look at life through our own cultural lenses, without taking into account the practices, rituals, and beliefs of other people” (Mwaniki, 2000). Change takes effort. Teachers who want their students to learn values and beliefs for a multicultural society need to revise extensively the content as well to make it congruent with the ideology of multicultural education (Grant & Sleeter, 1988). For instance, Grant and Gomez’s (2001) research shows that most schools announce that at the end of December is “Christmas Break.” They note that administrators may forget to acknowledge Kwanza, Hanukkah, or other religious holidays. Concerned teachers can

remind the administration of this particular issue and not just fix it in their own classroom.

Stereotyping

Stereotyping also includes a behavioral component, making it easier to treat others in a predetermined negative way. Grant and Gomez (2001) indicate, “Stereotypes are harmful because they deny that variability exists within the stereotyped culture and among its people and thus limit what the observer can see and expect of the people described in such a manner” (p. 34).

To give an example of stereotyping, when I taught in the suburbs, many students thought Asian Americans were the smartest because they excelled in school, which was a common stereotype. Asian Americans have excelled; although individuals of any cultural origin can excel in school, given healthy brain function, if they work hard enough. In one of my graduate courses, the class pinpointed stereotypes that people might hold, and I was surprised as to how many stereotypes our class of eight came up with for African American, Asian American, Hispanic, and White American. Whether this exercise simply reproduced stereotypes might be discussed further, but in this session we generated over 150 stereotypes. Looking at the various stereotypes made me feel concerned as a teacher because I would not want anyone “labeled” a negative term just because other people think or talk that way. Discussing, examining and making students aware of the dangers of stereotyping create a basis for cultural unity in the classroom (Banks, 2010). Students can learn from their classroom experience and discourage stereotyping in and out of school.

Lack of knowledge

Mwaniki's (2000) category of lack of knowledge refers to an information gap that teachers may underestimate. Educator Mary Lou Fuller's research demonstrates how important it is for educators to be taught multicultural education themselves and be aware of a multitude of customs and values (2005, p. 21). As a beginning teacher, Fuller (2005) taught first grade on a Navajo Indian reservation. "One of the teachers grabbed her sixth grade student and was shaking the student yelling, "When I speak to you, you show me the respect of looking me in the eye" (2005, Fuller). The teacher was not educated on the various cultures of the students. This particular student was not looking the teacher in the eye because in their culture this act was a sign of disrespect. Fuller (2005) claimed that, the district never informed the teacher about the cultural characteristics of their students. In turn, the teacher did not learn about the various cultures of the students.

Today extensive resources are available to teachers on the Internet for references when teaching multiculturalism. Even with abundant resources, teachers may not fully incorporate multicultural content into curriculums for a variety of reasons, and preservice teacher education programs may be partially responsible. Teachers have so much to learn in their undergraduate and graduate courses that diversity is often overlooked or not covered in depth. LaDuke (2009) states, "Although many programs ascribe to promoting and celebrating diversity, traditional teacher preparation rarely centralizes on multicultural education courses" (p. 39). LaDuke further points out such courses can have slight relevance to the art teacher, since they often focus on asking the preservice teachers enrolled to reflect only on their own identities. Further, Theo (2003) argues, "Many states that used to require preparation to teach diverse students have reduced or

eliminated such requirements, partly to shift preparation toward delivery of standardized curricula aimed at test scores and partly because of financial pressures on states to cut budgets for higher education” (p. 26). Despite these drawbacks to advancing multicultural education, as an educator, Theo says the burden is twofold: to obtain information about cultural diversity in the content area and to understand students’ interpersonal struggle with diversity. Multicultural education in a school is an ongoing endeavor, which takes a team effort from administration and teachers. That effort can be seen in how racism is addressed in curricula.

Racism

Another common issue in education is racism. The term 'race' as defined by the U.S. Census Bureau as sociological in nature (<http://www.census.gov/population/race>). The Census Bureau collects racial data in accordance with guidelines provided by the U.S. Office of Management and Budget (OMB), and this data is based on self-identification. Racial categories included in the census questionnaire generally reflect a social definition of race recognized in this country and not an attempt to define race biologically, anthropologically, or genetically (<http://www.census.gov/population/race>). In addition, it is recognized that the categories of the race item include racial and national origin or sociocultural groups. People may choose to report more than one race to indicate their racial mixture, such as American Indian and White. People who identify their origin as Hispanic, Latino, or Spanish may be of any race. OMB requires five minimum categories: White, Black or African American, American Indian or Alaska Native, Asian, and Native Hawaiian or Other Pacific Islander (<http://www.census.gov/population/race>).

Perhaps because it clusters millions of people in the country into a few groups, without common features of language or background, for purposes of simplicity, society has attributed characteristics to race as if they were cohesive groups (<http://www.census.gov/population/race>). These prejudgments can lead to negative actions.

Often racist behavior is an individual behavior. Yet individuals also assimilate racist attitudes from social institutions. Even teachers can inadvertently reflect a school or community bias and perpetuate that bias with students (Sedalcek & Brooks, 1978). These biases indicate teachers' lack of knowledge of multicultural education concepts. Mwaniki (2000) states, "When teachers expand their knowledge experience base, reflect on inherently racist institutionalized social constructs, and change their ethnocentric behaviors and attitudes, the deterrents to multicultural art education will begin to erode in our society" (p. 14). My study will point out deterrents to multicultural art education in the chosen classrooms in my research.

Racial barriers have been studied for generations. Earlier studies of culturally diverse classrooms found that teacher's racial attitudes and awareness influenced student success (Hawley, 1981). More recent research concludes that most students tend to have negative opinions about students from different backgrounds from themselves (Hollins & Guzman, 2005). Unfortunately, ethnocentrism and racism still exists and adds to the barrier dilemma, perhaps indicating that many educators are not prepared to teach multicultural content in a diverse classroom.

Educator and researcher Najwana Lee studied an approach about racial dialogue; an art curriculum with three future art teachers from an education foundation course was

designed so they could express and understand race through personal art making (2012, p. 48). The three preservice teachers started off by reading recent articles on racial hierarchies, passive racism, Whiteness, racial identity, stereotypes, privilege, and the racial gap in student achievement (Lee, 2012). The students engaged in small group and whole class discussions, rather than the teacher lecturing (Lee, 2012). The teachers made the students feel comfortable and accepted in the classroom so nobody would be hesitant to speak. For the art lesson, students were asked to visually express their understanding of a racial issue through art. Each could choose the media in which to work (Lee, 2012, p. 51). A student named Stevie decided to visually express her understanding of what it meant to be White in a collage and focused on the issue of how Whites struggle to see themselves as racial beings (Lee, 2012, p. 51). She went into more detail with the artist statement on what her artwork reflected. The other two students created an altered book and a clay sculpture on racial issues. This art lesson idea on race illustrates James Banks (2010) theory of the transformation approach. The goal of Bank's transformation approach and Lee's research is for the students to view concepts surrounding racial issues from the perspective of each student. This is also a reason how Whites do not see themselves as a race because of privilege and dominance. This art lesson also demonstrates Grant and Sleeter's (2007) theory of the multicultural education approach because the students are working to reduce prejudice and discrimination against all oppressed groups and establish equal opportunity and social justice for all groups, by understanding the issue of race.

Some successful ways of looking at race and culture in the classroom: "Educators need to not only consider others, such as their students or their student's parents, but they

also need to reflect on themselves” (Milner, 2010, p.71). In education, self - reflection is essential for the teacher because many times teachers may hold personal biases towards other races and do not realize it. Milner (2010) states, “Such self-reflection on race can help teacher’s build a positive personal racial or ethnic identity and also think about how their racial identity can influence their work as teachers” (p. 71). Teachers might inadvertently express racial insults to students and not even realize it. Teachers who are neutral and open-minded can have a positive effect on social change for students to reduce prejudice and racism (Nyman, 2002, p. 65). Grant and Sleeter (2007) stated, “Dynamics of race, class, language, gender, and disability can influence your knowledge and understanding of your students” (p. 62). The educator has a job to be positively influenced by the differences in their students rather than negatively influenced. Furthermore, an exciting part of teaching multicultural art education is creating lessons and strategies of delivering those lessons that reflect directly the various cultures of a diverse student population.

Developing a Pedagogy for Multicultural Art Education

A theory recommended for the art room involves combining critical observation with diversity information in an instructional style referred to as multicultural or culturally relevant pedagogy. Ladson-Billings (1995) defines culturally relevant pedagogy as a pedagogy of opposition not unlike critical pedagogy, but specifically committed to collective, not merely individual empowerment (p. 160). As a class, for example, students create projects together to achieve understanding and insight related to the representative cultures. Similarly, Graves and Graves felt that, schools are an important socialization agent for children in preparing them for a multicultural society

(1999). Through multicultural lessons in the art room, students can gain knowledge that will allow them to broaden their perspectives as well as feel more comfortable in culturally diverse society.

To minimize the potential for self-limiting relationships among students of color in the school context, Ladson-Billings advocates for a culturally relevant pedagogy to better serve the educational lives of African Americans and other students of color (1995, p. 161). Ladson-Billings research states, “Although it has been suggested that teachers unconsciously favor those students perceived to be most like themselves (or some ideal) in race, class, and values, culturally relevant teaching means consciously working to develop commonalities with all the students” (p. 72, 2009). Ladson-Billings defines culturally relevant pedagogy as linking academics to cultural ties of students which builds bridges for learning. Her research found that teachers who use culturally relevant pedagogy have students, especially students of color, who are actively engaged in their classrooms and schools, and who become more empowered to help themselves and invest in achieving a socially just, multicultural society (Ladson-Billings, 2006). Multicultural education is thought to help them make better decisions in society. Research indicates when teachers use knowledge about the social and cultural context of their immediate students when planning and implementing instruction, the academic achievement of students can increase (Au, 1980; Lee, 1995; Philips, 1972; Piestrup, 1973; as cited in Ladson-Billings, 1995). Students feel appreciated and motivated. Grant and Sleeter stated, “Teachers who understand how to build on the culture and language of students will read the classroom behavior of such children more accurately and adjust their instructional processes accordingly without lowering expectations for learning” (2007, p.

63). I will be interested to find out how these concepts work in the classrooms for my study.

In a middle school urban environment, teachers can better meet the challenge of individualizing instruction for culturally diverse learners by embracing the learning style responsive instruction (Miotti, 2005). MacPhee's (1997) research shows that White students also benefit from schools that value a multicultural perspective and one's own culture (p. 35). In one study, she introduced literature to White sixth-grade students that featured African Americans as central characters, as a way to teach about equity and social justice (MacPhee, 1997). The students were actively engaged in issues of equity and were able to make connections to their own lives (MacPhee, 1997, p. 36). Another example of culturally relevant teaching seen in an art classroom was a cross-site analysis of strategies used by three middle school art teachers in New York, Arizona, and Indiana. All three teachers emphasized curriculum related to their students' lives, and focused on developing technical skills, personal expression, and evoking understanding about diversity and multicultural concerns (Zimmerman, 2005). Although there were differences in the three teacher's backgrounds, they still recognized the importance of making art projects relevant to the student's lives and creating a bridge to personal meaning through the artwork (Zimmerman, 2005). Multiculturalism requires connecting the culture to the lives of students. Rather than simply adding Asian, Black, or Native American decorations, a culturally relevant curriculum builds on the life experiences of students and gives validity and honor to their culture (Chamberlain, 2003, p.132). The way the ideas are presented becomes important to how students are able to interpret those ideas from another culture to their own or to reflect on those ideas within another's

culture.

With teaching middle school art whether it is in the suburbs or urban environment, the relevant multicultural curriculum might have to change each year depending on cultures of the student population. Teachers have to learn how to recognize, honor, and incorporate the personal abilities of students into their teaching strategies (Gay, 2000). Chamberlain's research indicates middle school students want choices about what they study, but at the same time are hesitant to suggest what they want to study or investigate (2003, p. 38). "Talking with the students, listening to students, learning about their out-of-school activities and communities, and being involved with the student's activities give teachers glimpses of what students may wish to discuss but are hesitant to suggest" (Chamberlain, 2003, p. 133).

Establishing multicultural education in the art room is a complex, dynamic, and demanding task. The next section will highlight areas of insight, support, and resources for the art teacher so that the diversity challenge can be more successfully met.

Examples of Multicultural Education in Action

In addition to the knowledge of a culturally relevant education theory, teachers may need concrete examples of art activities from research focusing on multicultural education in the art classroom. Deborah Kuster, an educator and researcher, designed a multicultural unit for three fifth grade art classes that focused on selected artworks from the Walter Evans Collection of African American Art. The artworks selected were: *Women Workers* by Charles White in 1951, *The Black Man in the Making of America* by Romare Bearden in 1960 and *Homage to Black Women Poets* by Elizabeth Catlett in 1984. These original artworks were viewed at a local art museum at the beginning of the

unit, which gave more validity to the curriculum content (Kuster, 2006, p. 34). The community resources of local and national art galleries, both their physical sites and on the Internet, are valuable assets to the art teacher.

The ethnic populations of the students in her study were one-third European, one-third Mexican, and one-third African descent. The selected artists held memberships in art-related subcultures that provided connections to each of the ethnic and national cultures of the participating students (Kuster, 2006, p. 34). This curricula unit was also integrated with social studies and literature because the three artists were greatly influenced by the American Civil Rights and Equal Rights Movements. Since American history is taught in fifth grade, Kuster used the student's social studies textbooks for information about the social, political, and economic cultural contexts in which the selected works of art were created (Kuster, 2006). Integration of other subjects especially history or social studies into art lessons are an option when teaching multicultural education.

Kuster selected the unit theme of respect and homage by interpreting roles of the selected artists assumed within the various cultures and subcultures of which they were members (2006, p. 35). This theme is common to all cultures and also connected back to the personal lives of the students. After participating, students analyzed and interpreted the works of art, they then assumed the role of paying homage to important people, places, and events in their own lives through their personal art making (Kuster, 2006, p. 35). Placing the students in this position connected them to the artist and that particular culture. Then the students wrote artist statements and applied their own understanding of the functions of art to their personal artistic expression. Kuster (2006) then divided the

class into three groups with a photocopy of the artworks. Each group discussed five questions they would like answered in relation to the work of art (p. 35). The questions expressed interest in the artists' lives and why the artwork was created in the first place.

Based on the understanding of the contexts of the works of art, the students' comments were evidence of steps toward appreciating ways art could reveal personal backgrounds; reflect cultural values, and interests (Kuster, 2006). The studio project for the students was a mixed media, two-dimensional work that connected to the theme of homage but also to important people or an important person in each student's life. Digital photography was used along with, symbols, text, crayons, oil pastels, color pencils, and markers. Kuster directed the students to interpret and observe the facial features plus the bodily gestures of the figures in the selected works of art (2006, p. 37). For mixed media, they had to take photos of various poses with personal props that communicated different aspects of their cultures that were important. In artist's statements student writing went into further detail about how these poses with personal props related to their cultures and what significance the pose had to the students' culture. Kuster wrote, "Although the unit was limited to the work of only three artists, I believed we gained steps toward helping students understand some of the roles these artists played and how they functioned within their cultures" (2006, p. 38). This activity was a successful way of connecting artists to the students' art making and cultures in the art room. This study illustrates James Banks' multicultural theory of the transformation approach as students learned complex issues, themes, and concepts as examined from various ethnic viewpoints.

A common art lesson taught at the middle school level is making African masks. As educators and researchers, Ballengee-Morris and Pamela Taylor analyze this lesson, “Africa is a continent that includes such countries as Egypt, Sudan, Angola, Nigeria, and Ethiopia, but an authentic approach to the study of representative art from the continent of Africa would include the country and culture rather than the blanket-labeling of only the continent name” (2005, p. 14). Ballengee-Morris and Taylor’s observation is valid because each of these countries within Africa has its own varied values and traditions. Morris and Taylor studied with a group of middle school students and approached the lesson on mask making by connecting it to the student lives in contemporary culture. They suggest beginning with what the students know. One question served as a central concept for intra- and inter-cultural understandings: Why do we transform things and how is transformation achieved in our society? (Ballengee-Morris & Taylor, 2005, p.14). Questions such as this one can be used to initiate discussions of the students’ cultures and beliefs. Students used magazines to find visual images that represented their culture(s) and masks in their time and they interpreted how that mask transforms (Morris & Taylor, 2005, p. 15). The students wrote about this issue as the next part of the task. A popular mask chosen by the female students was make-up, which is an example of a socially ordained mask that females are required to wear or they will be shunned (Morris & Taylor, 2005). Many females today literally cover their face with cosmetics because they do not feel comfortable going out in public with no makeup.

Eventually, class status also became an issue as the students focused on exploring masks that dealt with transformation of status such as using certain brands of make-up; they also pointed out how the artist Orlan Anil Gupta transforms herself through plastic

surgery in her exploration of changing one's body to meet society's norms (Morris & Taylor, 2005, p. 15). Middle school students are easily influenced and are at an age where they feel awkward about their physical appearance.

The example of approaching transformation through "masks" can be appropriate for middle school age students. This approach is meant to transform a person's ideas about a culture, as it creates awareness of one's own culture. Knowing about the commodification (business/product influences) of culture can help student's self-esteem and knowledge about issues in cultures when they go out to experience more of the world. This pedagogy illustrates the transformation approach from James Banks because the students participate actively and learn a variety of issues, concepts and problem solving in the society in which they currently live.

Resources for Multicultural Education

References are globally available which present educators with sources and ideas for multicultural education in their classroom. Rather than giving more examples of how multicultural education is taught in the art classroom, I reference the following sources for art teachers that are available globally. To help art educators teach and learn multicultural education they can choose from these array of sources: attending a national art teacher conference, local art galleries, art teacher friendly websites to gather ideas, books, libraries, government websites (U.S. Department of Education), and family/ guest visits or contributions. Major museums such as the Museum of Modern Art (www.moma.org) have websites that offer educators the option to download and customize slideshows, worksheets, share video clips to gain inspiration and insight for contemporary/ modern art. The Smithsonian's art website (www.si.edu) provides online

materials for teachers who cannot visit. This site delivers recent multicultural articles and sort videos for teachers to share with students. Also useful are sites such as:

www.diveristycouncil.org a web site from the education department at Johns Hopkins University that offers anti-bias workshops and a series of lessons that help build respect from cultural differences for students. Another site (www.fieldmuseum.org) offers online art items and ideas that are free to print out.

A variant on the traditionally accepted field trip as a way of implementing a culture into an art lesson is having an artist from a specific culture show the students their artwork and tell them about their cultural heritage or roots. Culturally sensitive art educators recommend that middle school students use methods such as interviewing artists in the community to bring local art into the classroom (Stuhr, 1992). Middle school art students are inclined to be active and multi-dimensional learners who are developing new social skills. When students are educated in the art room on multicultural issues, they are less likely to oversimplify diversity, or engage in bias (Banks & Banks, 2007). Students and their families can also contribute information that gives a more personal, in-depth connection to the art topic. Connecting with the student culturally reinforces participation that generates a source of new ideas for art teachers in urban and suburban middle school art rooms.

Conclusion

My review of literature examined the various approaches theorists including Banks and Banks, Grant & Sleeter, and Thorne present to teachers for implementing multicultural education. I then presented an analysis of barriers to acceptance of diversity in multicultural education, including ethnocentrism, stereotyping, lack of knowledge, and

racism. Educators need to educate themselves about various cultures, which can be done through education courses, community resources, or research through books or the Internet. Art education can be enriched for middle school students through pedagogically substantial units grounded in multicultural theory, class critiques, and cultural visits, specifically using art and cultural objects. Teachers can use works of art to encourage students to practice critical thinking in relation to cultures. A pedagogical aim is to teach and form curriculum in an objective and socially equitable way that serves as a model and enables the student to function as a citizen in a multicultural society.

This review of literature has shown numerous levels or methods of educational programs to address the issue of cultural diversity. The agreement among theorists appears to be that encouraging active classroom involvement is more successful than passive teaching with students. With culturally relevant pedagogy, the art teacher encourages students to become art critics who are open to differences and appreciative of cultural details. Teachers have access to a wealth of resources in local artists, community, museums, and art galleries, as well as Internet sites, to enhance multicultural curriculum. This research on multicultural education in the middle school art room provides some background for my own research project. In my research, I aim to uncover ways current art teachers in two urban and suburban settings employ multicultural education. Chapter III explains the plan for my study.

Chapter III: Methodology

Introduction

The focus of this study is on the ways middle school art teachers employ multiculturalism in urban and suburban classrooms. I am interested to see the changes in multicultural education that may have taken place, particularly in urban and suburban areas. The central question in my research is, “How do middle school art teachers in urban and suburban settings employ aspects of multiculturalism?”

The purpose of this basic qualitative study is to observe two different middle school art teachers and be able to understand how they integrate multicultural elements into their art curricula. In this research I record how art teachers teach multicultural education in their art classrooms and how students respond to the multicultural art curriculum as it is taught. When analyzing this data, I compare and contrast the multicultural education approaches of Banks & Banks (2010) and Grant & Sleeter (2007), among others, with data from observations and interviews, and documents that I have collected.

The ideology one holds, as a teacher is crucially important to employing multicultural curriculum. In my study I rely on culturally relevant pedagogy as explained by Ladson-Billings (2006). I analyzed detailed observation notes, photographs, and interviews with art teachers, plus questionnaires from all participating students. I looked for similarities in approaches and compared to theories proposed by: Ladson-Billings (1995), Graves & Graves (1999), MacPhee (1997), Zimmerman (2005), Grant & Sleeter (2007), Banks & Banks (2007, 2010) and Chamberlain (2003). Also I note how teachers manage common barriers in multicultural education such as ethnocentrism, stereotyping,

lack of knowledge, and racism. I will examine how educators and students work through these aspects in the classroom.

Method of Inquiry

The methodology of my research is basic qualitative research. As stated by Merriam, “Data is collected through interviews, observations, or document analysis” (p. 23). These are the main ways I will be collecting data to address my research questions. What questions are asked, what is observed, and what documents are deemed relevant will depend on the disciplinary theoretical framework of the study (Merriam, p. 23) as described below.

Theoretical Framework for the Study

The theoretical framework of this study is culturally relevant pedagogy. Culturally relevant pedagogy links academics to the cultural ties of students, which builds bridges for student learning in the classroom. There are three components for culturally relevant pedagogy: student learning, cultural competence, and socio-political consciousness. The first component is student learning and is the goal of culturally relevant pedagogy. This focuses on what the teachers cover in the classrooms as in-depth in contrast to simple coverage. Secondly, cultural competence is the ability to be firmly grounded in one’s own culture of origin and fluent in a least one other culture. Every student should leave the school bi-culturally competent and teachers need cultural competence also (Ladson-Billings, 2006). Lastly, socio-political consciousness is the evolution of culturally relevant pedagogy. Students must develop a broader socio-political consciousness that allows them to critique the cultural norms, values, institutions that produce and maintain social inequities (Ladson-Billings, 1995).

Additionally, teachers need to be up to date with the latest technology student's use such as, Facebook, iPhone's, Twitter, iPads, and Instagram. Ladson-Billings (2006) research has found that teachers who use technology that students use as well as culturally relevant pedagogy have more students in the classroom who more actively participate in lessons.

Site of the Study

Two different art classrooms will serve as the sites of this study. One will be at a suburban middle school and the other at an urban middle school setting in public schools in a region of Western New York.

Participants

The two art teachers in two sites, one urban and one suburban, are my main participants because I am observing them and their teaching methods. At the urban site I will observe the teacher with 21 sixth graders. At the suburban site I will observe the teacher with 22 seventh graders. The students will be between the ages of 11-13 years old. Actual names will not be used for participants or sites.

Role of the Researcher

My role in this research is observer as participant (Merriam, 2009, p. 119). I do not have my own art room and will be conducting my research in other art rooms. I generated the questionnaire, interviewed the teachers, observed the classroom sessions, photographed the art projects, examined resources used, and analyzed the collected data. The study is designed for me to observe a typical educational experience, which means the regular art teacher will prepare and deliver the content and supervise the art project. Participation in the group is secondary to the role of information gatherer (Merriam, p.

124). I will be observing in on the unit and will not be aiding in teaching because I do not want to tamper with the end research results.

Data Collection

Qualitative data collection can take place in various form of analysis including documents, observations, and interviews (Marshall & Rossman, 2006, p. 97). Based on these data collecting methods, I developed four ways to gather data that fits into my basic qualitative study. My first method of data collection was observation. I observed two art classrooms (one suburban and one urban) and took detailed field notes in a journal containing observer comments and reflections written down during my time of observations. I recorded data as it occurred rather than attempting to recall it later (Creswell, 2007). The field notes will benefit me when recording the student's body language, verbal responses, and the general attitude of the students when it is actually happening.

My second method of data collection was interviewing. I interviewed both art teachers before or after their art classes. Interview questions were asked to the art teachers on their teaching techniques, aims, values, and art related classroom goals. I audio taped the teacher interviews. I transcribed then analyzed data recorded from the interviews (Merriam, 2009, p. 109).

The third method of data collection was documents such as photographs, lesson plans, teacher curriculum, and handouts. Photographs were taken of the inside of the classroom, teaching materials utilized, and student projects or artwork. Photographs allow the investigator to study any details that might not have been possible otherwise

(Bogden & Bilken, 2007). Some photographs may be reproduced to illustrate portions of this research with permission of students, teachers, or parents.

I administered simple questionnaires to all students in the class (typically four questions at a time on a small index card). Questions include multiple-choice, short answer, and a yes or no format, which is a recognizable style to students. The items are related to student's prior art experience, art preferences, and perceptions of multicultural art. The last question will ask students, "Learning about other cultures makes me feel..." I am expecting students to write down how they feel about learning about other people's cultural backgrounds in art class, which ties into the culturally relevant pedagogy (Ladson-Billings, 1995).

I gathered data first-hand, and from multiple forms of data rather than relying on a single data source (Creswell, 2007, p. 178). This can lead to triangulation of data and gives validity to the research (Merriam, 2009, p. 119). Triangulation of data means I focused on three means of data collection and connections including observations, interviews, and documents for the main three types of data found in my research.

Data Management Plan and Analysis Strategies

In analysis, at the end of each day observing, I reviewed my field notes, recordings of classes for transcription notes, digital photographs, and possible interview. Then I carefully reviewed and typed up the data. Once the data is printed out I color-coded each type of data collected and then placed in a file folder. Each school received its own file folder so data is not mixed up. Then with two different colored high lighters for each school, key phrases or words are highlighted and then the open coding notes on the right side of the margin are listed. Using six colored post its, the data was organized

on two to three large poster boards for each site. For example, the transcription notes were placed on blue post its and the teacher interview notes would be written on pink post its. Then the post its will be organized all in one place on the poster board. Once that was completed, open coding notes that had something in common were gathered into a concept. First I found twenty concepts were formed from each school. Then in the next step, I condensed them into nine bigger concepts. These nine concepts were the main themes collected from this study. In one way I analyzed data by comparing to concepts from the theorists with data collected from the teachers, and students. Similarities and differences in the units were compared. In the data collected, connections between sets of research were looked at for credibility (Merriam, 2009). Field notes were kept in a composition journal notebook. All data collected were labeled with dates, location, and color-coded for easy access.

Ethical Issues

Confidentiality is a primary concern with collection of data. Bresler states, “The simple rule is that participants’ identities are protected so that the information collected does not embarrass or harm them” (1996, p. 139). Actual names of sites, teachers, and students will not be used. All data will be stored in a secured and locked location for three years per federal regulations.

Also, as required by Buffalo State, permission for this study is formally obtained in writing and approved by the Institutional Review Board (IRB). The principal, parents, students, and art teachers received a letter of consent or assent (for students). The letter of consent and assent clearly stated the purposes and all the methods of data collection for completing the research in their schools.

This study will benefit the researcher and will aim to benefit the teachers and students. Bresler states, “Reciprocity means more benefits arise from the study than harm” (1996). The attention devoted to multicultural education may stimulate more thinking about the topic by art teachers as well as the students participating.

Conclusion

The purpose of this basic qualitative research study is to find out how the art teachers implement multiculturalism into their art curriculums and how students respond to and participate in the multicultural art lessons. Through the lens of culturally relevant pedagogy I will observe the students and art teacher in the art classroom setting. I obtained the approval from the school principal, art teacher, parents, and students, through letters of consent and from students through a letter of assent. With university IRB, principals and art teacher’s approval, observations began in their art classrooms. From the first day of observations I took detailed field notes, photographs of lesson material, interviewed both art teachers, and analyzed questionnaires from the students. By the methods used in this study, the accuracy of my observations and the thoroughness of my analysis, I learned more about ways that teachers use multiculturalism in the art classroom. In the following chapter, I will reveal the findings from my analysis of data collected from the two art classes in the suburban and urban settings.

Chapter IV: Findings

Introduction

When substitute teaching, I ran into a teacher acquaintance and explained my research on multicultural education. She stated, “In my thirty-five years of teaching middle school art, I only taught one multicultural lesson because it just took too long to research and learn the information.” She seemed to have taught the same lessons over and over again because they were comfortable to her.

I collected research from two schools in the Western New York area: the urban school was Spruce Middle and the suburban school was Pine Middle (pseudonyms). Both art teachers taught multicultural art lessons. Spruce Middle’s art class consisted of 21 sixth graders and Pine Middle’s art class consisted of 22 seventh graders. The two schools were very different in the race and class of the students. For instance, Spruce Middle’s poverty rate was almost 45%, whereas Pine Middle’s was 15%, thus the poverty rate at Spruce Middle triples the amount from Pine Middle. The breakdown of ethnicity at Spruce Middle is: 3% Asian, 24% Black, 4% Hispanic, 1% Native American, 1% Hawaiian, and 67% White. Thirteen students in the school speak English as a second language and is an English language learner. At Pine Middle the ethnic breakdown consists of: American Indian .5%, Asian .5%, Black 1%, Multiracial 1%, and White 97%. Spruce’s student population is more diverse than Pine Middle School.

Spruce Middle School.

Spruce Middle holds grades six through eight and is located on a busy road in the city. The school is a long heavy rectangular brick building with two rows of large windows. Their main door is in the middle of the building and is locked after a certain

time for security purposes. Sometimes when substitute teaching, I have to press the buzzer and say why I am at the school. A monitor checks visitors at the front door and directs them to sign the visitor book at the main office. Schools take security seriously.

The hallways are darker than the actual classrooms. A staircase is on the left side of the school, the middle, and the right end. Walking up the two flights of stairs leads to the art room. The art room is at the end of a hallway. As you make your way into the welcoming art room, you see five large windows that allow natural light come through, six large wooden tables with circular short stools, artwork hung on the wall, and a lot of art supplies. The teacher's desk is in the front left corner with a large white dry erase board behind it. To the right of the desk is a large white screen that can be pulled down for movies or Power Point presentations. The white screen is hooked up to a projector. A smaller white board and wooden stand is in front of the large screen. The sole purpose of the smaller white board is to display important goals or directions for that particular day and the wooden stand is used to hold up important visuals (like the large colored map used for this unit). Two sinks are on the left side of the classroom, also with a few large drying racks for artwork. Hung on the back wall are the six National Art Standards, with some other art posters of realistic, and abstract art. The materials students might need are on a roll away cart (pencils, rulers, colored pencils, etc.). Also on the left side of the room are two cabinets with different supplies stored and one is used to store the multicultural resources (see Appendix B). The teacher uses green bins for the student sketchbooks and puts the class number on each bin to organize accordingly. Next to the teacher desk, are file folders for grades six through eight. In these files are important handouts, contracts, and quizzes. The markers and colored pencils were organized in

empty red coffee containers. The teacher also took a trip to Home Depot to buy thicker plastic sheets to lay over the tables for when the students work with the clay, which allows for easier clean up.

In the front of the room are five Mac computers with a large printer at the end by the door. A blue recycle bin is next to the door with a small garbage can. A large yellow garbage sits in front of the teacher desk. Overall this art room (see Appendix A) was very well organized. The class I'm observing is the first period of the day from 9:07am – 9:44AM. Class periods at Spruce Middle School are only thirty-seven minutes long. The class consists of twelve girls and nine boys, totaling twenty-one diverse students. This art room is set up to be a positive learning environment.

Pine Middle School.

This suburban middle school is near a plaza full of stores including the supermarket Tops. Pine Middle school is a tall square-like brick building. In the main entrance, is a sign stating, "All visitors enter through the main office and sign in". The middle school has three floors with the art room on the second floor. Another art room is on the first floor. After I arrived up the stairs make a right and at the end turn right until the art room sign is visible, which is the first room on the right. The art room's door is usually open in between periods and it cannot be missed with its colorful cabinets filled with authentic multicultural sculptures, books, instruments, and the large wooden art tables.

Entering the art room, on your right is large tall wooden cabinet, in which the teacher places the student projects. Then next to the cabinets is the teacher's wooden desk with a large comfortable chair. Behind the desk a door leading into a storage room

for art supplies. Coming out of the storage room, on the right there are three Dell desktop computers that students can use to look up things or print something art related. Along the wall are more wooden cabinets for supplies and display cases for artwork or something specific the teacher wants to showcase. At this particular time she is showcasing multicultural sculptures, artwork, and instruments from Mexico and Africa. You can tell the teacher took the time to display everything and there is a contrast of bright vibrant colors. The art room has seven large rectangular wooden tables with four stools at each table (see Appendix K), where all of the students sit during class. Natural light shines through five windows at the end of the room. On the right of the windows are two sinks for clean up. Opposite from the wooden cabinets and display cabinets are two large white boards. The first board is a dry erase white board and the other is a smart board. I feel like the chalkboards are extinct now in the classrooms and I see more smart boards in all classrooms. Below the white board is another small table the teacher sits at she uses the Elmo projector. This projector is used through her art lessons when she reads books, shows her teacher product, examples of authentic art, or even worksheets the students are working on. The teacher's computer is used for attendance and the classroom printer is next to the smart board.

Overall this art room is very organized. The art room is a decent size and everything is spaced out nicely. Famous artwork posters are hung on the walls like the Mona Lisa or Georgia O'Keefe flowers. The room is has vibrant lighting and a colorful explosion of artwork from around the world. The questionnaire the students completed (see Appendix V) question nine, showed from Spruce Middle, half of the students never attended an art gallery; and from Pine Middle almost all of the students went to the

Albright-Knox Art Gallery with the school. When students answered question 11, “Art is valuable because it gives..”, the majority of sixth grade students from Spruce Middle answered: “understanding of others”, while Pine Middle School’s seventh graders chose: “beauty”. Both classes have expressed many similarities, but they also show differences. These similarities and differences are discussed in the following sections in which I designated nine categories from grouping the findings from questionnaires, observations, and documents. Nine categories are manifested from more than one source: attitude of creating awareness, sequencing & scheduling, teacher expectation of students, questioning strategies, students response to multicultural education, teacher accessibility during the lesson, resources & where discovered, collaboration & integration, and evaluation & assessment.

Attitude of Creating Awareness

This first section talks about the teacher’s attitude when educating students about multicultural education and what they do to prepare. Ladson-Billings states (2006), “To further enrich students education, teachers are encouraged to break apart from what is familiar to them and to adapt their teaching styles to fit the needs of their students.” Both teachers I observed accomplished this adaptation, but to teach multicultural education is a lot of hard work before teaching the unit.

Spruce Middle School.

Ms. Lima elaborated why multicultural education is important, “You have to understand perceptions and being now a global society with twitter or other social media outlets, things are instantaneous, kids are hearing about Afghanistan and thinking what is this place?” This statement ties in with Ladson-Billings (2006) and the evolution of

culturally relevant pedagogy reminding educators to keep up to date with all the social media and interests of students. Ms. Lima was aware of all of these outlets kids use everyday. Years ago they would not really know or hear about what is going on in the world. Ms. Lima argues in the teacher interview, “Kids are hearing about other cultures in the wrong way from the news because its violence.” This is a good example as to why students should be aware of other cultures because they all have a positive side even though a lot of times the negative points are what you hear about in the news and online. The students in the sixth grade class expressed a lot of diversity with various ethnicities, but I observed Ms. Lima treating students equally. She calls the students by name and even the first day of school asked certain students, “Did I say your name right?” The boy replied, “Yes, you are the only teacher that says my name right”. This male student was Muslim. Ms. Lima conveys a caring nature to the students and that’s an important aspect when creating awareness of other cultures.

Not only does Ms. Lima care about her students, but also she cares about educating herself on various cultural backgrounds. As Grant & Sleeter (1988) mention before, “Teachers need to research on their own time about various cultures before teaching the multicultural lesson.” Ms. Lima educates herself from her extensive book collection and browses online to research. She states, “As a teacher you decide how to deliver information and how you would like the kids to receive it.” She even printed out a pdf packet for the students at metmuseum.org. The teacher enthusiastically introduced the Islamic ceramic tile unit using a short power point presentation with many visuals. Then she pointed to a large colorful map showing the Islamic world: Egypt, India, Iran, Morocco, Spain, Syria, and Turkey (See Appendix C). Ms. Lima made it clear to the

students, “These are the areas of the world we will be discussing.” Everyone in the class gave 100% attention to Ms. Lima. She stated the issue, “Unfortunately this area of the world you hear a lot of bad things about, right?” Then the teacher makes the negative perceptions people have about the Islamic culture into positive by saying, “But this area of the world was a center of everything thousands of years ago, so it was the beginning of all kinds of art and culture, plus it still is.” The students had surprised look on their faces. Ms. Lima made clear to the class, “We have to learn about each other and how other cultures learn and get along.” By doing so this will increase knowledge about each other. This supports James A. Banks (2010) social action approach to multicultural education. The sixth grade students in her class will not only learn about the Islamic culture but also gather skills and knowledge they will need to provide for social change. The students were engaged next with a question, “What are geometric designs?” The class had a mini discussion and then Ms. Lima held up an Islamic tile design (See Appendix C). Ms. Lima says, “Notice the symmetrical design?” The teacher was inspiring the sixth grade students with the examples of Islamic artwork and architectural design. Ms. Lima makes a critical point, “It’s not necessarily a culture but it’s kind of what content you take from that specific culture.” She made the point that it is better to take one aspect of that culture to focus on because it is too broad to study every aspect of the Islamic background.

Ms. Lima has seen this example in elementary and middle school art rooms, “Teachers teach students how to make (Hopi) kachina dolls, what is the point in copying an authentic culture plus what are you actually teaching the students then, in some cases these are sacred objects!” Multicultural education is not taking sacred objects and

copying them. Middle school students like to copy at this age, Ms. Lima states, “We are not copying those exact Islamic designs; I mean we get ideas from it and that’s important when you’re talking about culture.” The teacher uses the Islamic images to inspire the student’s but they are not allowed to copy the artwork designs. From observing Ms. Lima teach, she was very enthusiastic when she gave the short Power Point presentation and the students feed off that positive energy. She went over the symbolic meanings of common geometric shapes students see everyday. It was exciting to see those meanings connected to the Islamic culture. The following class the teacher held up more complicated Islamic designs to encourage the students and then went over the guidelines for the lesson. The students could choose between regular graph paper and diagonal graph paper for more complicated designs. Ms. Lima wanted to challenge the students by giving them that option. Many students chose the diagonal graph paper because they wanted to take that challenge. I observed Ms. Lima to be a successful public speaker as she spoke loudly and clearly. She told the class that the Islamic artist’s goal was to make something beautiful, to stand out these Islamic tiles were put in places where they could be seen: buildings, doorways, and windows. Ms. Lima handed out a worksheet with the purpose this artwork had in their society (see Appendix G). The purpose was: geometric shapes, repetition, and variation reflect a fundamental Islamic belief in the interconnected, harmonious nature of all creation, the coming together of various things into a unified whole. The Islamic people believed art brought prosperity to their lives. This art class started at 9:07am and was the first class of the day for these sixth graders. Every one of the eleven art classes I observed the students were focused, well behaved, and Ms. Lima didn’t rush the students because she wanted that quality art product at the

end. Spruce Middle's art teacher had a very positive attitude for creating awareness in multicultural education, in this instance learning about Islamic art. Now I discuss how the suburban schools attitude was portrayed to her students.

Pine Middle School.

Ms. Wheat teaches seventh grade art at the suburban school called Pine Middle. Her first exposure to multicultural education in the art room was at a graduate course and she thought is made sense and was a "wise idea". This was the "jump start" to implementing multiculturalism in her art classes she taught. As LaDuke (2009) stated before, "Teacher preparation rarely centralizes on multicultural courses." It depends where your going to college or graduate school and who is teaching the course can make all the difference.

This teacher is very relaxed in the tone she speaks and this sets a calming mood for the class environment. I felt welcomed right away and the teacher went right into the cultural background of the unit. Students first made a paper Mache bowl (brought in a small plastic bowl) and Ms. Wheat went a different route in teaching multicultural education. Instead of focusing on one culture, the students had to research motif designs based on the foreign language they were taking in school. The foreign languages these seventh graders took were either: French, Spanish, or German. Four students opted out of the foreign language so they could choose to focus on any culture and they chose: Russian, Polish, Hebrew, and Italian. Half of the students were taking Spanish and seven were taking French. So altogether the class was studying seven cultures. This relates to James A. Banks transformation approach (2010) to multicultural education because the students learned the importance of seven various cultures. While students finished

adding the layer of papier-mâché, the teacher was walking around and laughing. This seemed to be a fun working environment. Students were working but were a lot louder at times than Spruce Middles art class. Ms. Wheat started off most classes with a cultural review. She asked the class, “What does the word motif mean?” Tim replied, “Art” and the teacher said, “A little better” and another student Ryan replied, “A design from a culture.” I observed the seventh grade students had to be refocused at times. Ms. Wheat did this to make sure students were paying attention at all times when she was speaking. I observed Ms. Wheat had a caring nature to all students and that’s essential in creating the accepting environment. Ms. Wheat went over the cultural importance of the Spanish culture and mola’s. She started off the cultural importance telling students, “Mola’s come from Panama and have you ever heard of the Panama Canal?” On the smart board she showed a colorful map and pointed while she explained, “It’s a narrow strip of land that connects Central America and South America.” Panama is a Spanish speaking country and Ms. Wheat asks the class, “How many of you are taking Spanish?” Nine students raised their hands.

In the seventh grade class was Dan, a student with special needs with a teacher aide, he was almost blind and had his own computer connected to a mini Elmo projector. Handouts, the artwork examples, and what Dan was working on were placed under his Elmo projector so he could see everything better. Ms. Wheat walked over to him and said, “Dan I want you to see the book too, I can’t leave you out its too important.” This happened before Ms. Wheat read the class an important mola book. The teacher was very considerate. So the whole class stood around Andrew at his table and placed the Mola book under his Elmo projector. But for some reason it was not working and his

teacher aide asked if he could sit at the front of the room and use the teacher Elmo projector instead so everyone could sit at their seats. Ms. Wheat nicely said, “Okay, Sure!” and Andrew went to the front of the class to use her projector. He was looking so closely at the book his hair got under the projector and went on the Smart Board for everyone to see. Dan was so curious about the Panama Mola culture book and the teacher chuckled as he sat up a little more. When students raise their hand or Ms. Wheat calls on them, she calls the students, “Sweetheart.” Mya asked, “Where did the mola artwork come from?” Ms. Wheat replied, “an authentic Spanish store in the area.” When creating awareness about various cultures Ms. Wheat makes sure the artworks or cultural examples she uses are trustworthy by researching first online or discussing with other teachers. The teacher connects the concept of Spanish mola’s to the students’ lives by saying, “The people in Panama wear everyday mola’s and have special occasion molas, just like you wear certain clothes to school everyday but if you’re getting dressed up for Christmas you wear something special.” As mentioned before, Ladson - Billings (2006) research states, “Culturally relevant teaching means consciously working to develop commonalities with all students” and both teachers express this important quality. As a class they looked at a picture of a mola from the book and discussed the people in boats and a hat the governor of the islands would wear. Ms. Wheat stated, “In any culture there’s politics and transportation, they tend to use more boats because they live on islands and we use cars.” As a class they looked at a series of pictures the author took in Panama. Ms. Wheat explained, “Most of their homes are made of thatch roofs which is almost like straw and we tend to have more shingles on our roofs; it all depends on what your environment is like you live in and what the environment is like.” The schools in

Panama are made of cement blocks and the school has a water snippet. This is very unique because a lot of the homes there do not have running water. The teacher gives many examples to the students as how the people in Panama live, so their culture can be connected to the student's lives. At times, Ms. Wheat had to clarify directions and she was very understanding towards the students when they had questions. She reminded the class what a motif design was and was encouraging every class. The third art class the seventh graders met in the library to research various motif designs based on their foreign language or culture they chose. Ms. Wheat started class by projecting on the screen distinctive motif examples from the French, Spanish, and German cultures. She made it clear to the students, "We are not copying these motif designs, and you can take bits and pieces of these motifs to create your own unique design!" The following class when the students were designing their motif, the teacher walked around with a German motif bowl (from Germany) to encourage everyone. Ms. Wheat presented her German motif bowl example with the theme religion. She explained to the class how she took a few ideas from the motifs she researched from the German culture to create her own one of a kind design. Ms. Wheat conveys to the students, "There is so much to learn from different cultures but yet they can be so similar too." Each of these multicultural art units was very organized. The next section will discuss the step-by-step sequencing and scheduling more in detail.

Sequencing & Scheduling

This section will go over how the units were outlined and the step-by-step process for completing the finished art product, plus the importance of this sequencing for teaching effectively. The organization of the units will also be discussed.

Spruce Middle School.

At the urban placement: Spruce Middle, Ms. Lima introduced the Islamic ceramic tile art unit to the sixth graders. She opened the unit with a short Power Point presentation with many colorful visuals and the history of Islamic culture. Each student received a print out of the Power Point slides and a worksheet on the knowledge of Islamic art (see Appendix G). Ms. Lima first discussed what Islamic art meant, “Islamic art describes all art created under Muslim leadership between the 7th and 17th centuries.” The last two empires were called Ottoman (Turkey) and Safavid (Iran). Many countries use the designs that we see today in various art forms. These Islamic designs were based on geometric principles and specific shapes. Calligraphy was also used on many Islamic art pieces. The Islamic designs are seen on books, textiles, manuscripts, glass, ceramics, and architecture. Ms. Lima discussed the area of the world the Islamic culture comes from and how the Islamic World evolved from 900 AD to 1500 AD. Because the students were creating ceramic tiles, Ms. Lima went over symmetry. The geometric shapes had meanings and the teacher had to research the specific meanings for each shape. The circle represents harmony and unity with all things. It is the beginning and the end; this is why most Islamic designs consist of continuous patterns. The triangle is symbolic of human consciousness and the principle of harmony. The square represents the symbol of physical experience and the world. The hexagon symbolizes heaven; and lastly, the star is the most common shape symbolizing equality. The rays of the star reach out in all directions, which is a perfect symbol for the spread of the land. The teacher showed examples of Islamic architecture, artwork (see Appendix I), and tiles that expressed Islamic design to inspire the students before they designed their own. The

students were all engaged and quiet through this mini presentation and some students raised their hands to ask questions about the Islamic culture.

After the teacher went over the guidelines for the students design for creating the ceramic pattern, they were able to practice on graph paper (see Appendix H). Ms. Lima challenged students to create a more complicated design on the diagonal graph paper. In the following class the teacher went over important art vocabulary for the lesson (see Appendix F). Students wrote vocabulary terms and notes on Islamic culture in their sketchbooks.

Many Times Ms. Lima repeated the size of the tile design as 6" x 6", so students could use a ruler to measure out the exact size. Ms. Lima told the class, "You need to create the design yourself and the idea is the different shapes, which is made by the graph paper." Everyone had to design the shapes neatly and carefully by hand. Ms. Lima made the point, "The artists I showed you didn't copy from templates, and they designed everything by hand!" Cara asked, "Well won't that take a long time?" The teacher replied, "We are not about the fast way, we are about the right way; art takes time to create and if you take time to create quality you will love it!" I observed the sixth grade students working at a steady pace. The teacher motivated the sixth graders with a goal, "Our goal is to finish these designs so we can get to the clay part!" In every class the sixth graders had independent work time. Following a discussion of cultural background, students completed their final design for the ceramic tile. Then in the fourth class Ms. Lima did a demonstration with the clay. Students received a slab of clay for their tile. Ms. Lima demonstrated to the class how to make sure the slab is an even 6" x 6" square and how thick it should be. The teacher showed the class how their design had to be

transferred onto the clay slab by tapping a small wooden stick over the design on the paper. Once the demonstration was done at the front table, the students collected their clay slab and got right to work. Ms. Lima told the students while they were working on transferring the designs, “All the extra clay goes into this “community clay bag”, because we don’t waste clay.” That comment set a positive tone for the class environment and how to be frugal with art materials. To make sure the clay slab was even, Ms. Lima told students to roll out the clay North, South then East, and West. This was a clearer way of telling the students instead of rolling the clay up and down. When finished rolling out the square slab and measuring the 6” x 6” inch square, students put their name in the corner. Ms. Lima had each student hand her the clay slab on a small working board and she covered all of them with a large plastic bag so they wouldn’t dry out.

The next class, Ms. Lima started off by reviewing vocabulary and then went over to the third word, *engraving*. She told the class, “Engraving is used in many different types of art in the Islamic culture and many other cultures.” The fourth vocabulary word was *relief* and the teacher demonstrated how to create relief in the clay tile design. Ms. Lima said, “Relief means raised and pushing down around the shape.” The students really enjoyed the demonstration of various engraving tools and were motivated to do it themselves (see Appendix F). The student’s goal for this class was to try to get the whole engraving process done.

Once the final design was transferred onto the clay tile slab, engraved, relief parts was added, texture added to some shapes, and the tile was dry (after sitting out for the weekend), the teacher demonstrated how to outline shapes with white or black glaze to make the design to stand out. Once the tile was fired with the white or black outlines, the

students chose colors to glaze the shapes. Once the students finished glazing, they carefully walked the tile over and placed it on the labeled rolling cart for the teacher to fire over the weekend. The end products of the twenty-one tiles from these sixth graders were outstanding and all unique. (see Appendix D & E)

Pine Middle School.

Ms. Wheat teaches a multicultural motif bowl art unit to her seventh grade art class at a suburban middle school. This teacher always starts off art class right away because time is an issue. The students have art in ten-week rotations. This art unit expresses a variety of media with art elements and design principles. Ms. Wheat had the whole unit outlined on the dry erase board and went over the plan for the two weeks with the class (see Appendix Q). The students brought in a non-breakable plastic bowl from home and a plastic grocery bag. The bowl was first wrapped with 4-6 layers of papier-mâché on the outside and inside of the bowl with strips of old newspaper. After the bowl was dry and the walls were sturdy, students trimmed the rim for a neat edge. Lastly, one layer of paper towel was placed tightly on the bowl with the same papier-mâché method. The paper towel gave the bowl a smooth finish.

The teacher connected this art lesson to other cultures by telling the students they would be researching various motifs based on the foreign language they were taking. The seventh graders were taking German, French, or Spanish. The students who opted out of the foreign language could choose any culture. In the beginning of this multicultural unit the teacher also assigned an art criticism paper that consisted of six paragraphs handwritten. Ms. Wheat went over the guidelines for the paper, "I thought this would be good practice for grammar, penmanship, spelling, and your writing skills."

I was surprised the students were not complaining at the time about the paper, but a few had surprised looks on their faces. Ms. Wheat furnished written notes in their multicultural bowl packets for their art criticism paper (see Appendix M). The notes related to the authentic Spanish mola the teacher showed the students (see Appendix O). Together the teacher went over the cultural background of the Spanish mola. This intrigued the students, who asked a lot of questions. Ms. Wheat asked students also about their thoughts on the mola she held up for everyone to see. While pointing to a colorful map on the Smart board, Ms. Wheat explained that Panama is a Spanish speaking country. She asked, “How many students are taking Spanish?” Nine students raised their hand. The people in Panama wore these molas and molas tell stories. Then Ms. Wheat went into more depth about the Panama culture so students were aware. The men provide the food for their family. One tradition in the Panama culture is when a young girl becomes a woman in the Panama culture; they cut their hair. Then they have a party with food and drinks. The teacher connects the Panama culture to the student’s lives by stating, “It’s almost like in our culture you might have a special car or gift when a girl turns sweet sixteen.” Ms. Wheat gives a “time check” and told the students, “You need to complete the “I want to be an art critic” page in your packet, when am I going to have time to do this all with you?” Tim raised his hand and said, “Well maybe you should cancel out the writing!” Ms. Wheat laughs and says, “That would be awesome Tim, huh?”

The next class everyone met in the library to research the motifs based on the students foreign language culture. Students were directed to open to the “Foreign Language Motifs” page in their packets (see Appendix M). Ms. Wheat went over the

class goals projected on the screen in the library. The first goal was to write the foreign language on the worksheet; second students wrote their theme on the same worksheet; third they researched motif designs that relate to their foreign language; fourth, they copied and printed a sheet of motif designs, and lastly students had to glue three or more motif designs into the packet. Ms. Wheat wanted to connect this lesson to the student's lives. Students were directed to choose a theme that expressed their interests such as traveling and sports. Students seemed determined to complete the assignment as they were finding motif designs on the library computers. Another key point, students were directed to combine ideas to formulate their own motif design. Ms. Wheat showed the class an example on the screen of a hockey theme with a Spanish flair. Every student found at least three motif designs they were inspired by and acted enthusiastic. Throughout this exercise, Ms. Wheat provided a great deal of structure to the lessons and directed the students in step-by-step ways to help them complete the lesson. This means of teaching is quite different from a more open-ended, problem-solving way of having students complete an assignment.

The fourth class was back in the actual art room. The base coat of the bowl was pushed back for the next class. Ms. Wheat went over the "class goals" by telling students, "You need to have information on the art critic page in your packet so you can write your paper for Monday and secondly, please create your original motif designs in your packet." Students opened their packets to "You can be an art critic" and were told to copy notes if they haven't done so (see Appendix M). The students were going to use this page as a reference for writing their art criticism paper. Next Ms. Wheat took the time to review about molas and where they came from. Students were getting the

questions right so that told they were paying attention and were engaged. Ms. Wheat went over the expectations again for the paper and told students, “I expect you to write key words that will allow you to write four sentences in each paragraph.” Students were also told to infuse art vocabulary in the paper. As a class they went over examples for each section of the paper to give students ideas as to what they could write about in their paper. The most popular section was an interpretation of the fish mola. The students did not want to stop interpreting the authentic artwork (see Appendix O). This high energy was very stimulating to observe. During the rest of the class students were directed to independently design their three motifs.

The following class, Ms. Wheat took the first five minutes to collect the art criticism paper. Then she repeated how to incorporate the students themes into the cultural motif designs: step one, design three original motifs; and step two, create a pattern for the outside and inside of the bowl. Ms. Wheat told students, “Create a radial design that goes around the bowl”. Students were productive workers designing their motif patterns in their packet. Ms. Wheat demonstrated and gave everyone the option to create a 3D motif design on the bowl. She cut out a piece of cardboard for her flower petal and glued it onto the bowl (see Appendix P). Then a layer of paper towel of papier-mâché is applied and formed over the 3D design. Only a handful of students tried this method including Dan, a student with special needs. The motif designs had to first be approved by the teacher. Next the students painted with acrylics a base coat on the bowl. The teacher stood by the acrylic paints to monitor the student’s use, because they were told to only take a little at a time. Once the base coat dried, students traced their motif design with pencil (see Appendix T) onto the bowl and used thin paint brushed to paint

the motifs onto the bowls. Every student was working on painting and a lot of talking was going on during work time, indicating their excitement about finalizing the assignment and perhaps getting to work with acrylic paints. Ms. Wheat reminded the students, “When painting your motif designs, you need to refer back to your packet.” Students were told to take their time and to make sure the edges were neat on their motif design. Obviously she wanted them to work carefully in order to have a good product. Ms. Wheat demonstrated how to paint neat edges on the smart board. The directed guidance was well received by the students who seemed to follow through on the step-by-step directions. Students cleaned up five minutes before the end of class.

The seventh grade students had two more art classes to paint their motif designs and patterns. The students were focused but were talking outside conversations while painting. The students talking did not bother Ms. Wheat, as long as they were working productively. Ms. Wheat again showed what she expected on the smart board with painting neat edges. The eighth class was the last one to paint and students were determined to finish on time. Mary asked Ms. Wheat, “Is there any way to create an antique look to my bowl?” Ms. Wheat said, “Yes” and told Mary, “Do the dry brush technique, I would probably use brown paint and a lot of paper towels.” The teacher showed Mary. Many students asked Mrs. Wheat, “What do you think of my bowl?” Ms. Wheat told students things they needed to improve on before getting graded the following day. When the students were finished, they placed their bowl on a board in their bag. The following day everyone got to see the finished multicultural motif bowls and that was an invigorating moment (see Appendix T & U).

Both teachers had their multicultural units organized well but Ms. Lima and Ms.

Wheat conveyed many expectations from their sixth or seventh grade students. These expectations ranged from respecting each other and other cultural backgrounds to how the art lesson had to be completed.

Teacher Expectation of Students

The expectations of students in both classrooms are similar. I will discuss what the teachers expect from the students when creating the artwork and other rules in the art room. Ms. Lima and Ms. Wheat discussed the heritages in relating them to the student's lives. Their goal obviously was, as stated by Thorne (1992), "Students will have a better understanding of all people as members of the human race." The teachers expect students to come out of the lesson with this attitude that we are all human with a variety of traditions, customs, or cultures.

Spruce Middle School.

The instructional approach Ms. Lima teaches is in the constructivist approach. Ms. Lima states, "In general I convey the content but I expect the kids to construct their learning process through those beginning introductions." For example, in this unit she gave an overview of Islamic art to the class. The students took notes, discussed the culture as a class, they explored different aspects of design, and narrowed the focus down into geometric shapes and symbols in the Islamic culture. Ms. Lima tells in the teacher interview, "Now whether the kids reflected that in the assessment that will tell me if they learn, but again if they had the correct notes and had the resources, again this is where the constructivism comes in." When completing the art lesson, students are expected to reflect on what learned. An accountability factor for Ms. Lima's is, "What the kids are responsible for in the classroom: they had to listen for information, they have

to apply the information, and then they have to reflect on the information.” This was shown in the sixth grade Islamic ceramic tile unit.

Students are responsible for bringing a #2 pencil every art class. If they forget, Ms. Lima deducts responsibility points for that day. Students are also expected to bring an art folder and sketchbook. The sketchbook is usually left in the art room. The first day of school the teacher had an assigned seating boy/ girl chart, and then after the first day students could choose where they sat if they were well behaved. So being prepared to work is an expectation for students in Ms. Lima’s classes.

When Ms. Lima is teaching or giving directions, students were expected to be quiet and listening. On two different occasions Ms. Lima had to remind students to be quiet, but I observed the sixth grade students were remarkable listeners most of the time. Also students were expected to be on time for class. During the second class, a boy named Tommy got lost so he was late to class. The teacher gave him a warning, but the second time Tommy was late he received lunch detention. Ms. Lima shows respectable classroom management, and she is firm in her expectations for students. She follows through on consequences. In two classes the teacher told students, “If you’re late or unprepared, this can not happen anymore.” When the teacher made that clear to the class they knew she meant business. Ms. Lima mentally prepared students with the authentic cultural images on the Power Point with teacher demonstrations, because this was the first time working in clay for many of the sixth graders.

Originality was a sizable expectation of the students. As Ladson Billings States (2006), “Theories regarding design and culture are an important aspect of empowering students to make choices in their lives.” Students were the artists in Ms. Lima’s art room

and they were expected to make their own decisions. Mrs. Lima makes clear, “These techniques were inspired by the Islamic artists, but were not copying those exact designs, I mean we get ideas from it and that’s important when you’re talking about culture.” Students were expected to create their own unique design. They were able to choose between a complicated design and a more simple design. Ms. Lima excitedly tells the students, “You decide what shapes pop out and this is where you start to become a thinker.” The sixth graders were encouraged and eager to create their own tile designs using geometric shapes in any symmetrical design of their choice. Throughout the unit, students needed to check the unit criteria on the small whiteboard. In the end, every student created a unique and one of a kind tile design. Each Islamic tile had its “own character” (see Appendix E).

Pine Middle School.

Ms. Wheat has a different way with classroom management with her seventh graders. She told me, “I don’t yell or raise my voice anymore because I used to make myself sick.” For example, She speaks quietly to the class when getting their attention by saying, “1....2...3...and quiet.” This method of classroom management I observed does quiet the students down as well as set a calm mood for the art class. When Ms. Wheat wants the student’s attention, she also says calmly, “Eyes up here!” Students listen to directions right away. This was a clever way to incorporate classroom management calmly. The first day I observed, Ms. Wheat asked a student for a book he borrowed and said if he did not bring the book back he would get detention.

When students would try and shout out answers to questions, Ms. Wheat replied, “I want hands ...I want hands!” So students were expected to raise their hand if they had

a question or wanted to share something with the class. Not only does the teacher expect students to create quality artwork, but also she expects them to practice writing. Ms. Wheat thinks it's crucial for seventh grade students to practice penmanship, spelling, and grammar. She believes students are too reliant with computers that write for them, correct spelling, and grammar. The guidelines for the art criticism paper were told more than a few times and students were expected to complete the assignment in that fashion (see Appendix M). A boy named Ryan handed in the paper late and the teacher deducted points off of the grade. But he also was given detention because the penmanship was so poor. Ms. Wheat expected the students to write the papers neatly. She gave the class examples as to how she uses penmanship by filling out forms for art supplies or students.

Also every class Ms. Wheat projects on the Smart board or screen (in the library) what she expects from the students. She also does teacher demonstrations on the Smart board once in a while. There is no talking ever when the teacher is talking and Ms. Wheat had to remind the students on a few separate occasions. Students could talk, as long as they were working on what they were supposed to be doing. At one point two boys were playing their bowls like drums, Ms. Lima said, "Boys please put the bowls down." Just like Ms. Lima, Ms. Wheat was firm when she needed to be with her expectations of the students.

Just like Spruce Middle, originality played an important role in the art making with the multicultural motif bowls. Students were expected to take bits and pieces they liked from motifs they researched based on the foreign language they were taking at Pine Middle School. The student's creativity comes in by combining their theme they chose with the authentic flair of the motifs from the culture they were researching. Copying the

motifs was not allowed because students had to come up with their own authentic design. They had to choose a theme that somehow related to them. The motif designs were only used as references in terms of design.

Students who didn't finish the art criticism paper or motif bowl had to stay after school or come in during a study hall period. Ms. Wheat expected the kids to finish on time and she reminded them a numerous times when the motif bowl was due. The end product had to express quality work and the majority of the 22 multicultural motif bowls displayed that character (see Appendix T & U).

Questioning Strategies

This section will describe how questions were used during the units. I will not cover only how teachers ask questions to students but also how they motivate students to ask questions.

Spruce Middle School.

Ms. Lima had a lot of student involvement when she was discussing the Islamic culture and the art unit. Everyone was accepted in this art room and Ms. Lima made the kids feel comfortable when they wanted to share their thoughts, this goes back to researcher Lee (2012) found, "Students were engaged in whole class discussions rather than the teacher lecturing." Sally asked, "How did they design?" Ms. Lima told the class, "Designs based on geometric principles or shapes." Then she would ask the students, "What is an example of a geometric shape?" Lily replied, "Square, circle, and triangle." Ms. Lima pushed the question more, "What other shapes could you use in your design?" Instead of always giving the sixth graders all the information, she wanted them to think and apply their ideas to the unit. Before the students started their practice design

for their tiles, Ms. Lima asked an engaging question to motivate the students, “What kind of design patterns do you want to put on your tile?” Here Ms. Lima distinguished the student’s culture from the Islamic culture by requiring that their designs be of their own creation. This distinction was difficult to make simply because they were making geometric designs in the manner of Islamic designs. The purpose of asking questions is to not always get a direct response from the students but to use it as a motivation method for stimulating the students thinking. I think questioning in this way worked because not once did these 21 sixth graders complain, they were positive 100% of the time, in which their positive energy showed they loved what they were creating. When Ms. Lima went over the guidelines for the Islamic tile design, students raised their hand about questions they had about the tile they were going to design. Beth asked, “Do all the shapes have to be the same size?” Teacher replied, “Good question, no you don’t have to use all the same size.” She wanted to see a four side symmetrical design when finished. The teacher discussed the history from the 1500’s: “In those days do you think they had planes and cars?” Students replied, “No.” Ms. Lima asked, “What was their mode of transportation?” Students raised their hands and replied, “Buggy Wagons.” Ms. Lima pushed the question and asked, “If you lived in a hot desert place, what else could you ride on?” Ben replied, “Camels, Lamas.” Ms. Lima giggled as she gave the students an example, “I rode a camel once at the County Fair and it wasn’t comfortable!”

During the Power Point presentation, Ms. Lima stated, “The calligraphy was the Islamic writing and all of these ceramic tiles were all glazed, all painted on by hand. This is all amazing; I was like, “Wow!” (see Appendix I). As the teacher went over the symbolic meanings, a student chimed in excitedly, “These are common shapes we see

every day.” The teacher demonstrated how to create relief or that lifted look on the ceramic tile, and a curious student asked, “So it makes it 3D?” Ms. Lima replied, “Yes!”

Ms. Lima showed Islamic tile designs inside tall buildings and asked, “How would an artist get up that high?” Timmy brought up the artist Leonardo da Vinci, “He did it on one of his stands. How did he accomplish those tall designs? That would be so scary!” The teacher replied, “I know; that’s called scaffolding.” During the Power Point presentation and teacher demonstrations, many students were curious and asked several questions. Students asked, “Well, how many shapes can we put on our design?” The teacher replied, “As many as you want, remember it has to be symmetrically done on all four sides.” Students went right to work on their designs.

As students finished their final design for the tile Ms. Lima reminded them of the cultural connection, “Remember how intricate the patterns are in Islamic design and how they put a texture inside the shape?” This motivated the students while connecting what they were doing to the Islamic culture. In the teacher interview, Ms. Lima communicated, “I’ve done so many of these lessons that are linked to multicultural education, involves high engagement.” The sixth graders were very curious so they asked a lot of questions on the cultural background and how to create their own Islamic tile.

Pine Middle School.

Almost every class Ms. Wheat and the seventh grade students discussed the cultural motifs or the authentic Spanish mola artwork (see Appendix O). The most in depth discussion came from prepping for the art criticism paper and talking about the Spanish mola. Every minute in every art class should be just working on the art, but

students need that cultural understanding by discussing what their thoughts were on top of what the teacher has researched.

The first class I observed Ms. Wheat asked the students, “What are motifs?” She called on Timmy and he answered, “They are decorations, designs related to a particular culture.” These questions were asked to the students to see if they are paying attention. Many students were excited to answer. In a few of the classes, Ms. Wheat had “closing questions” one at a time, to review with the students again. She asks, “What medium are we working with and what does the word motif mean?” Another way the teacher motivates students to answer questions is by holding up an authentic piece of artwork that makes the kids inquisitive. For example, Jill asks, “Is that the original artwork?” Ms. Wheat explains, “Yes, original artwork!” Another student asked, “Can I touch it?” and somebody else asked, “Did you make it?” I was impressed this discussion could have gone on for hours. Then Ms. Wheat asks the class, “Can you tell how intricate the sewing is?” Gavin replies excitedly, “Yes!” From the Elmo projector, she projected an authentic Spanish mola book was shown on the Smart board. Ms. Wheat spoke about the pictures of mola’s sewn on a woman’s blouse. Matt asked, “Is that mola sewn on the back too?” Ms. Wheat replied, “Yes they are.” The Panama flag was shown and a student replied, “Hey that is just like our flag!” They do look similar with the colors blue and red with the stars of Panama. Ms. Wheat told everyone, “Just like any culture [*sic*], we have an American flag and they have a Panama flag. Then she showed the students a mola that would be worn for a wedding ceremony. Tom asked, “Are all mola’s different?” Ms. Wheat replied, “Yes all mola’s are different and they are all unique.” She did not point out how some molas are mass-produced for tourism or resale.

Samantha asked, “In Panama do women make these for their children or their husbands?” Teacher replied, “No it’s mostly women and I don’t know for sure because I haven’t been to Panama; but the research has shown women just create and wear them.” These class discussions express what researchers Grant & Sleeter state (2007), “Good multicultural curriculum helps us to view the world through the eyes of others and understanding the meaning of artworks in terms of complex social, aesthetic, and historical contexts of which they emerge.” Many art educators just lecture, but these middle school students have a lot of energy and want to share their thoughts. By doing so everyone can learn from each other.

The art criticism paper assignment took up at least two of the art classes. These students had in-depth discussions with the teacher about the authentic Spanish mola. The art criticism paper was on the fish mola, and students were expected to discuss and write down notes to help them with writing the paper. Once again the teacher opened up the discussion with the review on molas, she asked the class, “Where do they come from?” Beth replied, “Panama.” Then Ms. Wheat asked, “What’s their purpose?” Marty said, “To express feelings...” and Ms. Wheat said, “Yeah, but what’s the real reason?” Marty answered, “To tell a story.” Ms. Wheat replied, “About whom?” Marty answered, “About the person wearing it!” Ms. Wheat said, “Very good. Very good. And how are mola’s used?” Nora answered, “They are sewn on clothing or tied on the back of clothing.” I observed a lot of student involvement and this made the art classes more exciting. Ms. Wheat then asks, “By looking at the mola you have to wonder what part of the life this person is telling?” Mary replied, “Maybe they like animals.” Next the teacher told the students, “We are going to be an art critic and were going to focus on this

fish mola.” Students participated while they took notes in their packets for the paper assignment. They went over each of the four sections: description, analysis, interpretation, and judgment (see Appendix M). For description, Ms. Wheat started the discussion with, “What is the first thing you see when you look at the fish mola?” Tom replied, “I see arrows” and Ms. Wheat said, “They are a part of what?” Tom said, “The fish.” Ms. Wheat asked, “How many fish are there?” Beth said, “One!” Another student said, “It’s a large fish!” Ms. Wheat told the students to infuse the art vocabulary. Larry said, “The fish is colorful with bright and dull parts.” To this point, I did not see that Ms. Wheat encouraging in-depth discussion of the contexts surrounding the work, which left the interpretation without a depth of cultural understanding as it might have had she probed more into aspects of the culture of Panama, it’s history, and why molas were important.

For the analysis, Ms. Wheat said, “Notice I gave you a list of art elements and design principles, now I want you to fill in your analysis statement.” Ms. Wheat gave the students an example; “The unknown artist uses color to create contrast by using bright colors on the dark background.” The third part of interpretation was the most intense and involved class discussion. These seventh grade students were so into the interpretation of the fish mola they didn’t want to stop and this included Dan, a student with special needs. One boy Tom was so excited to share his answer; he was standing up raising his hand. To give some examples of students interpretations of this authentic artwork: “Maybe in their culture they eat fish,” “It’s part of their religion”, “Maybe they wanted to be a fish”, “Wanted to be free from what’s going on”, “To have fish”, “An aquarium” and then the teacher had to cut the students off because they could have gone all class providing

opinions about this fish mola. This was entertaining to observe. However, the teacher went into detail about the Spanish culture the previous class, but in this discussion she wanted the students to express their interpretation of the Spanish mola. This interpretation was going to be elaborated in the art criticism paper assignment.

The teacher explained the last part judgment, “Did the artist communicate a message to you and you need to explain why you’re saying yes or no.” This was mainly on the fish mola. The other molas talked about from the book the teacher explained the message or story that was being communicated. Then Ms. Wheat reminds the class, “Paper is due on Monday.” The whole class was spent being the “art critic” for the fish mola and the students truly enjoyed the dialogue, however, the conversations stayed at offering opinions at times and other classes on the actual Spanish Panama culture. Students had a lot of questions during these multicultural lessons. But their reactions are another aspect that should be pointed out because these facts they are learning is mostly new information.

Response to Multicultural Education

In the following section I discuss student’s responses. Researchers Hollins & Guzman (2005), stated, “Most students tend to have negative opinions about students from different backgrounds from themselves.” The research I conducted indicates this isn’t true with the two classes I observed. From the positive responses that were seen and from the series of rate 1-5 questions in the questionnaire (see Appendix V), students have a positive outlook on other students from various backgrounds. Direct quotes will show how the seventh and sixth grade students really feel about learning other cultures.

Spruce Middle School.

Ms. Lima states in the teacher interview, “In all multicultural art lessons, students are highly engaged.” When Ms. Lima went over the Islamic cultural background, students were worthy listeners and not one student was distracted. They also asked questions about the Islamic culture when brought up. The surprised looks on the faces of the students showed they were engaged when the teacher went over the cultural visuals. Ms. Lima gave directions at the beginning of every class and the students always listened and got to work right away. When it came time for the students to use the tools for the clay, they were elated because they knew in the Islamic culture it was done a similar way. When Ms. Lima conducted a demonstration, students had their full attention on the teacher and asked questions when needed. When Ms. Lima connected the lesson to the Islamic culture, students gave eye contact and were always quiet. When the student questionnaire was distributed, a handful of students asked, “What does the word culture and multicultural mean?” So Ms. Lima explained, “The word culture means learning about somebody’s background and the word multicultural means many cultures.” In every class the students were 100% focused on what they were doing and expressed a positive attitude. Even when four student tiles exploded in the kiln, they were okay about it and made another one right away. There was no complaining about this lesson because the students loved it. These 21 sixth grade students were very eager to learn about Islamic culture and how a ceramic tile is created.

Pine Middle School.

Ms. Wheat makes the point, “Learning about different cultures, you can appreciate and have a higher level of consideration for others if you understand.” The

Spanish mola book helped make the important points about the Spanish culture in Panama because the photographs were actually taken in Panama. Based on the traditions or customs of the Spanish culture, Ms. Wheat connected them to the students. Like when she discussed they have dress up molas the women and girls wear, just like the students in the classroom. There were similarities with the Spanish culture and the students but done differently. The students were very motivated just like Spruce Middle School's students to work on their motif bowls in class. Everyone was focused and Dan, the student with special needs was highly involved and even shared with the class what he was designing on his motif bowl. On a few occasions, students did not want to clean up because they were so into this multicultural lesson. As Ms. Wheat discussed the multicultural motifs from the Spanish, French, and German cultures, students had excited expressions on their faces. When Ms. Wheat held up the Spanish fish mola a surprised student replied, "Whoaahh it's a fish!" Students asked questions and responded with excitement.

Students were even more thrilled to create their own motif design that related to their theme they chose. Some of those themes included, family, football, traveling, animals, etc. In the library students searched for motifs from there foreign language and I heard them asking Ms. Wheat, "I found a really good motif!" At the painting motif stage on their bowl these seventh grade students were very energetic and sometimes worked standing up. When completed, many asked to take their bowls home right away. But Ms. Wheat had to grade them over the weekend. Just like Spruce Middle, these seventh grade students asked what culture and multicultural meant when they were told to complete the student questionnaire. Ms. Wheat said, "Multicultural means, learned about

many cultural backgrounds of other people.” These 22 seventh graders were very focused and curious throughout this whole process. Ms. Wheat in the teacher interview stated, “There are no deterrents from the multicultural lessons, students show normal behavior and adapt very well.” I observed this reaction in both schools. But if a student was late to class or did not complete an assignment properly, the teachers would give the student detention because their expectations for the students were taken seriously

In the student questionnaire, the sixth and seventh grade students completed the phrase, “Learning about other cultures makes me feel...?” A few students filled in the blank as, “I don’t know” but the majority wrote responses like, “I want to travel there,” “Excited,” “Curious,” “Happy.” Thorne (1992) states, “Students develop a positive regard and appreciation of other cultures by sharing materials, artifacts, and cultural customs,” which was shown in both multicultural art units. At Spruce Middle, students learned about the Islamic tile pictures and symbolic meanings of geometric shapes. At Pine Middle, students responded to the authentic Spanish fish mola and German motif bowl. Overall, the sixth and seventh grade students had a positive response when learning about various cultures and expressed a lot of enthusiasm.

Accessibility During Unit

The accessibility of teachers to students was an important finding to include here. When substitute teaching for an art teacher in the area students expressed to me, “We are not used to the art teacher walking around and helping us because all our teacher does is say a few words in the beginning then sit the entire class.”

Spruce Middle School.

Ms. Lima walked around the art room as she was giving directions. She told the students to never get up and sharpen pencils because it is distracting. Not once did she ever sit down. As students worked on their geometric design and ceramic tile, Ms. Lima circulated the room to make sure they were doing it correctly. Sometimes the students would raise their hand and ask the teacher questions for help. Ms. Lima walked around every class for the whole class. She kept the class under control because I have seen art teachers sit the whole class and everyone was out of control. Walking and talking with students also expresses a caring and helpful attitude of the teachers. Ms. Lima was in charge of a “Study lunch” and students who needed more time to work on sketchbook assignments had the option to come to those.

Pine Middle School.

From the first class, like Ms. Lima, Ms. Wheat was walking around helping and encouraging the students. Many art classes can now include special need students and a teacher aide usually accompanies them. But it's the art teacher's responsibility to accommodate their needs too. So in this case, Ms. Wheat accommodated Dan by placing the Spanish mola book under his Elmo projector so he could see it better. She tried to accommodate all students and was flexible when she needed to be. Ms. Wheat was warmhearted to all the students. If the students needed more time to work on their bowls, Ms. Wheat stayed after school every Tuesday and expressed that she would stay after a second day if needed.

Resources & Where Discovered

The specific resources will be discussed and how the teachers used them for their multicultural lessons. As Kuster (2006) mentioned before, “Original artworks were viewed at the beginning of the unit which gave more validity to the curriculum content.” Where to go to find these resources will also be talked about in the following section.

Spruce Middle School.

Ms. Lima used a lot of resources to help aide her teach in this multicultural Islamic tile art lesson. In the teacher interview I asked her, “What are some specific art resources you use to help teach multicultural education in your art room?” Ms. Lima responded, “Okay so you can have a look at some of the books, a lot of my cultural stuff is in the corner of the room and I personally purchase a lot of these materials.” A major multicultural book collection was displayed right in the art room and it was impressive. Ms. Lima did not think the school libraries offer the types of resources art teachers need. She finds many of her multicultural books at Barnes & Noble and at teacher conferences. In the interview Ms. Lima made clear, “There’s [*sic*] a lot more vendors now: Crizmac, Blick, to Nasco have collections of multicultural resources now they did not used to have a few years ago.” If teachers look, they can find what is needed for multicultural resources. Many educators use the Internet now, so I felt it was important to ask Ms. Lima, “Are there any websites you would recommend?” Ms. Lima answered, “The good one I use is the metmuseum.org site and that’s through the Metropolitan Art Gallery.” She also informed me they have a timeline and you can go through regions. The way Ms. Lima connected this website (www.metmueseum.org) to the Islamic lesson was by downloading a PDF packet as a reference. “The National Gallery of Art (www.nga.gov)

is another site that offers online lesson plans and units.” She related that many websites offer free handouts and/ or lesson plans if you take the time to explore. Another website Ms. Lima mentioned, “This is similar to the Metropolitan and they have historical artifacts that go all the way up to modern as well. But if you know where to look, the Smithsonian (www.si.edu/educators) is another one because they have the African Art Museum.” The Native American Museum of Art (www.nmai.si.edu) is relatively new and Ms. Lima wants to explore that next. She states, “If you’re willing to put in some time, I think it’s really necessary that you know your stuff so you can tell the kids that you know what each culture is about.” Students are aware of the school website Ms. Lima has with the entire sketchbook assignments posted with class handouts in case students need another, and copies of the graph paper.

Some other resources that were used for the Islamic ceramic tile design unit was the PowerPoint presentation with colorful visuals of Islamic art (see Appendix B). Ms. Lima found a lot of this information from the metmuseum.org website then she projected it from her Mac computer onto a large screen on the side of the room. The Islamic ceramic tile handout (see Appendix G) was distributed to the students with the basic questions: What is Islamic Art? What type of art was created? What specific images and designs were used? What purposes did this artwork have in society? She gave them an artwork example of a large tile with stars from Iran. The second student handout was the graph paper with the three step guidelines on the top, which was used for the practice tile design.

After the Islamic culture was researched thoroughly, Ms. Lima demonstrated how to make a ceramic tile with an Islamic inspired design (see Appendix C). In the teacher

interview she explained, “I did create a teacher product for this lesson, but most lessons I don’t since I need students to engage in the direction where they need to learn because many kids at this age tend to copy.” She seemed aware of using discretion in showing her work to students to highlight specific problems or questions students might have. Ms. Lima held up the teacher product only twice, to show the students quickly and to show the thickness for when students rolled out the clay slabs. In other words, the teacher example was not sitting out in the open every class for the students to look at because the teacher wanted them to create their own unique design. Another important visual aid was the large laminated colorful map (see Appendix C). Ms. Lima stated off the multicultural lesson by pointing to the Islamic region on the map so the students were aware what parts of the world they would be learning about. A long ruler was used when pointing to details on the map or Islamic visuals on the Power Point. The sketchbook was used for not only for homework drawing assignments but also as a class resource to take notes, which was an interesting and smart way to use a sketchbook productively. With students taking responsibility for taking notes, they could be more successful with the assessment at the end of the unit.

Another multicultural art lesson that Ms. Lima talked about concerned the Chinese artist Ai Wei Wei. She stated, “He is really a hot artist right now because he is a social protestor, he’s been banned for leaving the country.” Ai Wei Wei has a traveling exhibit currently in Cleveland, Ohio. He was imprisoned for speaking out against the Chinese government. The eighth graders in Ms. Lima’s art class talked about social protest and connected it with sculpture. Evidently Ms. Lima uses artists and artworks from many different cultures during the year with all grade levels.

Moving on to Pine Middle and the resources Ms. Wheat uses in her multicultural lessons are somewhat different.

Pine Middle School.

Whereas Ms. Lima personally purchased all of her multicultural resources, Ms. Wheat applied for three mini grants through the school that equaled to over \$1500. She just had to show the receipts after everything was bought. Ms. Wheat kept everything in what she called a “multicultural kit.” She shared, “The whole point of the kit is to give students actual artistic pieces they can put their hands on and they love it.” Middle school students love hands-on items and loved when Ms. Wheat showed the Spanish fish mola artwork that they could actually touch. The large multicultural kit is placed a large Rubbermaid tote. Ms. Wheat knew the multicultural items were authentic by doing a lot of online research. She also spoke to the music teachers, about the drums, rattles, and the shakira.

Where does Ms. Wheat find her multicultural resources? At the start of the multicultural motif bowl unit, the authentic Spanish mola was found at a local store. This authentic store has art and imported goods from Central and South America. Not only does this Spanish store sell this items but it also helps build community through arts, education, and affordable cultural programs. For instance, one could be a part of a cultural and community awareness program that discusses about the Latin American culture, globalization, living wages, and related issues. A store in the mall offers authentic African artifacts, which Ms. Wheat got much of her resources from. There is another store in the area that has vendors from all around the world and a multicultural food court. As the students worked on painting their bowls, Ms. Wheat walked around

with a German motif bowl her husband brought back from Germany (see Appendix R).

Many of the animal sculptures, musical instruments, and books were displayed in clear cabinets in the art room on fabric from that particular culture (see Appendix N). The Mexican culture was shown and parts of the African culture. Ms. Wheat shared in the teacher interview, many of the Mexican Oaxacan items came from the Crizmac art catalog. Catalogs now have more multicultural resources than in the past. Videos are also available as well as replicas of artifacts from other cultures such as Oaxacan animal sculptures. In the Crizmac catalog, one can actually buy the Oaxacan Mexican sculptures the artist in a video created. Ms. Wheat bought more than a few to show the students after they watched the artist in the video create these sculptures. She explained to me, “The expressions on the student’s faces were priceless when I took these authentic sculptures out of the bin.” Everything in her multicultural cabinets (Which she changes regularly) was inspired through her master’s project. Ms. Wheat states, “I want these kids to be able to put artifacts in their hands from other cultures because they can learn so much, as opposed to looking at it up on the board.” These cabinets were very vibrant and eye catching. Ms. Wheat explained that including artifacts took her to the various parts of a culture, “It’s more than just art, its religion, food, clothing, government, tools, music, transportation, etc.” In what I heard her discuss in this unit, she went over various aspects of the Spanish culture including not only art but: food, clothing, government, transpiration, special traditions, etc. The discussions emerged from the mola book she read to the class.

For using the Internet as a resource, Ms. Wheat usually does a “Google Search” or a “YouTube Search.” She showed a YouTube Clip from their packet. Ms. Wheat places

these websites in their packet in case students want to refer back to it or have any questions. This seven page packet was created by Ms. Wheat and students pasted their foreign language motifs they researched, motifs they designed, took notes in the packet, and the art criticism section for the paper was at the end (see Appendix M). The seventh grade students met one day in the library to use the Internet and research on their own for their cultural motif designs. Students were directed to search under “Google Images.” Ms. Wheat told me while the student researched motifs, “I could have them just copy the motifs, but the real thinking comes from twisting it into their own message, which gets the kids to think a little more.” Ms. Wheat seemed to put more thought into this unit by having students make connections from their life and the culture. Next to the computers Ms. Wheat created a stand up red poster board visual of examples of German, French, and Spanish motifs with little notes next to each culture so the students knew what they were looking for online (see Appendix P). By the German motif examples it said, “More simple from nature”: next to the French motifs: “more ornate with detail”; and the Spanish motifs: “Comes from Spain, Panama, or Mexico.” These hints aided students in their research.

Ms. Wheat finds her multicultural books mostly through Barnes & Noble online and she also goes to the librarian in the school at times. She states, “The library is a great resource for books and videos.” She projected and read the book, *Mola Cuna Life Stories and Art*, by, Maricel E. Presilla from the Smart Board (see Appendix L). This book sparked a lot of questions and class discussions because it spoke more in depth about the Panama Spanish culture. Visuals in the book were realistic photographs of motif mola designs and it explained the story on each page.

Ms. Wheat is very up to date with technology. In every art class I observed she incorporated the Smart board using the “Elmo” projector (see Appendix L). The Elmo projector allows one to zoom in on details of artworks. She showed her German bowl example quite often on the Smart Board with the religion theme and other motif bowl examples that were found online to motivate the students. At the beginning of the unit, just like Spruce Middle, Ms. Wheat projected a large colorful map to show where Panama was located, and from where the Spanish mola came. Technology was incorporated every class whether Ms. Wheat showed examples of motifs, her teacher product, the large map, how students would search for motifs in the library, class goals, and an aid for the student assessment at the end. Ms. Lima only showed the teacher product example of the Islamic tile only once, whereas Ms. Wheat showed her motif bowl a handful of times to the students.

Overall Ms. Lima and Ms. Wheat had a tremendous amount of multicultural resources they incorporated into their art lessons. This is a very important key when teaching multiculturalism in the art classroom. These teachers integrated aspects of Social Studies and History into their units. Lots of opportunities for collaboration might be further explored. The next section touches on collaborating with other teachers and the integration of other subjects, which both schools demonstrated.

Collaboration & Integration

Both teachers integrated other subject areas into their multicultural lessons and the reasons will be discussed. Collaboration with other teachers in the building is also spoken about more in depth.

Spruce Middle School.

Ms. Lima integrated this sixth grade Islamic ceramic tile art lesson to social studies, English, and math. Ms. Lima collaborates with other teachers in the middle school on staff days. Every teacher shares his or her curriculum with each other. Sixth grade social studies covers American history after the Civil War and math teaches geometry. Ms. Lima states, “This helps me devise curriculum to where I could touch on but it’s not determining what I teach because what I do is connect with them.” It is important to know what the students in your art class are studying in other subjects because it can benefit them in more than ways than one. Ms. Lima also makes clear in the teacher interview, “Basically were collaborative and innovative so a lot of the multicultural comes in sixth grade because they’re doing ancient culture civilization.” Ms. Lima still designs her own art lessons but by hearing what the other teachers teach, is inspired to touch base on that topic. With the Islamic tile art lesson, Ms. Lima taught about the historical background of the Islamic artists and why it was important to the culture. This is an example of implementing historical/ cultural contexts.

When students used the graph paper to draw out their design and had to make sure it was 6” x 6” in. size, Geometry was implemented because the Islamic artists used it that method to create their tile designs. Ms. Lima explained that she used geometry in connection with, “Islamic culture but if you look at other societies in China or Asia, and you can find mathematical concepts in many other cultures.” Students had to make their own unique design because Ms. Lima stated, “The artists I showed you didn’t copy from templates.” To create perfect circles, students were directed to use a compass.

English was implemented by learning the vocabulary and definitions of ceramics

the Islamic artists use (see Appendix F). English was also integrated by the students having to write in complete sentences for the student ceramic tile assessment at the end of the unit. If students did not listen and write in complete sentences, the teacher handed the paper back for them to fix.

Pine Middle School.

In former years Ms. Wheat implemented almost a whole year of multicultural education with grades four through six and dovetailed it with social studies. Even with time constants at this new school teaching seventh grade art, she still finds a way to teach multicultural education. The unit I observed was a unique twist on multicultural education in the art room because she implemented the student's foreign language. Like I stated before, the students who opted out of the foreign language could choose any culture of their choice, so they chose among: Spanish, French, Spanish, German, Italian, Polish, Hebrew, and Russian. The foreign language teachers are directly right across the hall, so Ms. Wheat speaks to them often. This is how she heard about the authentic Spanish store where she bought the fish mola. Mrs. Wheat told me, "The social studies teacher sometimes come in to see what the students are working on because they know I implement multicultural education." Both teachers integrated history and collaborated with the social studies teachers. As Kuster (2006) discussed previously, "Since American history was taught in fifth grade, students social studies books were used for information about the social, political, and economic cultural contexts in which the selected works of art were created." The teacher mainly researched history and culture online or from other historical books and other teachers. By integrating foreign language, social studies, and English, Ms. Wheat explains, "Students see similar content from a different perspective."

The integration of English was an important factor with this lesson because the seventh grade student had to write an art criticism paper. This assignment gave the students the opportunity to apply the information they learned, discussed, and wrote down in their packets. This also gave them practice on penmanship, spelling, and grammar. In the future these skills will benefit them as well.

Ms. Wheat updates her knowledge from the Internet and other teachers in the building (especially the foreign language and music teachers). In the Afterschool Art Club, Mrs. Wheat collaborates with the community. Her students create empty bowls for a nearby college and after that's completed they will make an exhibit for the schools environment. Ms. Wheat also collaborated with the school principal in creating an "art gallery" in the hallways. The afterschool art club helps obtain frames and place artwork up in a main hallway in the school.

Evaluation & Assessment

Ms. Lima and Ms. Wheat used different ways on grading the students at the end of the units. Various types of assessment are talked about in this last section.

Spruce Middle School.

For this sixth grade art lesson on Islamic ceramic tiles, Ms. Lima had students fill out a ceramic tile assessment sheet that consisted of 5 fill in the blank ceramic vocabulary and 5 questions relating to the Islamic culture (see Appendix J). The questions on the cultural connection had to be completed in complete sentences. Responsible students could use their notes to answer the assessment questions from out of their sketchbooks. Every student was focused and engaged to do well with the assessment. This would be part of the student's final grade along with the project grade. Ms. Lima said she would

just follow the guidelines when grading the tiles instead of creating a rubric. A shocking statement from Ms. Lima, “I can recall first beginning here when my administrator didn’t want me to give assessments or quizzes, but now we come full circle and they expect it.” Now even the state expects it with the New York State assessment tests. Ms. Lima displays the student’s artwork for the art shows at the end of the year and even at the beginning of the year students come through with their parents to look at the artwork.

Pine Middle School.

Ms. Wheat evaluated the students on the Multicultural Motif Bowl lesson based on this breakdown for the rubric (see Appendix S): 15% Packet, 15% Art Criticism Paper, 30% Motif Bowls, 30% Behavior, and 10% Folder Organization. The day the motif bowl was due, students were given the rubric with the breakdown and they had to honestly grade themselves. Ms. Wheat took their grade into consideration and would sometimes lower or give them a higher grade based on what she thought. So in the end she would mark the final grade. Ms. Wheat asked the class, “What makes up a culture?” Students replied, “History, food, transportation, art.” Then as a class they worked on the “Multicultural Motif Bowl” worksheet in the packet. Students had to fill in: “How does culture influence art?” Ms. Wheat then projected six themes on the Smart Board and the students had to choose one that related to their bowl. As a class, students had to share three careers that create 3D art. So they can connect this 3D unit of making bowls to the outside work force.

Then as a class they went over the elements of art and the principles of design. Dan, a student with special needs said, “This unit expresses unity” and when Ms. Wheat asked him to elaborate he got frustrated. She told him, “I’ll come back to you in a

minute.” After Dan thought it over he shared, “Unity created harmony by painting five stars for my five family members on the bowl.” Next, Ms. Wheat asked the class, “What have you learned?” Nora answered, “People can express themselves in many ways.” Another student answered, “How to papier-mâché.” At the end of class Ms. Wheat walked up to Dan, a student with special needs and told him, “Please raise your hand more because you have good ideas!”

Ms. Wheat explains in a teacher interview, why the assessments are so essential. Ms. Wheat states, “The art criticism tells me a lot because they have to use the art vocabulary then they have to apply it.” I asked her, “The extra time you put in grading the art criticism papers is worth it?” She replies, “It’s an extra ten hours I don’t have here and I look at the vocabulary, I put a SP for spelling mistakes, look at the quality of penmanship, and content.” She said students were turning in papers before that looked like rough drafts. Ms. Wheat made the point that, “Their independent spelling skills are rough and so is their penmanship; and this is still a life skill!” Employing writing is another way to integrate art with other disciplines. Students need to learn to talk about and write about art to become better educated. As Zimmerman (2005) expressed previously, “Teachers recognize the importance of making art projects relevant to student’s lives and creating a bridge to personal meaning through artwork.” This also ties into Ladson-Billings (2006) theoretical lens of culturally relevant teaching. Teachers, who use culturally relevant teaching, provide students with a curriculum that builds on their prior knowledge and cultural experiences (Ladson-Billings, 1995). In both the seventh and sixth grade art classes, students expressed themselves with original designs with the ceramic tiles or themed motif designs on papier-mâché bowls and were inspired

by the techniques the other artists did from various heritages.

Conclusion

In both middle schools, in order to create awareness about various cultures Ms. Wheat and Ms. Lima had to research first on their own time. I observed each multicultural unit to be unique and well planned to fit the student's needs and skill level. A common art unit many art middle school teachers teach is making African Masks, as researcher and educators Ballengee-Morris and Taylor (2005) mentioned. The Islamic Ceramic Tile unit and the Multicultural Motif Bowl unit was like a fresh breathe of air to watch. The two multicultural units were organized on a whiteboard, as to what students would be doing each day. Each teacher was flexible with the schedule because some students took longer designing their tiles or planning the motif designs. Expectations for every sixth and seventh grader were to create a one of a kind finished product. The students were inspired by the other cultural examples that were shown to them. Students were also expected to come to class on time and with a positive attitude. Ms. Wheat and Ms. Lima welcomed student questions and never simply lectured to the students. Certain authentic artworks were shown to encourage students to be curious and ask questions. The response to multicultural education in the art room was definitely positive; students were excited and eager to learn in both lessons because the teachers made it interesting. Every student showed 100% engagement in what they were working on and were always focused. This is not an easy thing to always accomplish with middle school aged students. Ms. Wheat and Ms. Lima were always circulating the room to help students and to make sure they were on track. Not once did I see these art teachers sit down and this conveyed a caring teacher. If a student needed more time to complete a project, the

teachers stay after or have them come in for a working lunch period. The resources teachers used ranged from art gallery websites, art catalogs, multicultural stores, book collections, You Tube videos, and Google Search. These resources will be on a one sheet in more detail (see Appendix Z). The Islamic ceramic tile unit and The Multicultural Motif Bowl unit integrated other subject areas. The tile unit integrated social studies, math, and English. The motif bowl unit integrated foreign language, social studies, and English. Ms. Wheat and Ms. Lima collaborated with other teachers as well. Lastly, on evaluation and assessment at Spruce Middle students completed a student assessment worksheet at the end of the lesson for 26 points and the teacher graded the Islamic tile based on the criteria that was repeated through the lesson. At Spruce Middle, Ms. Wheat had the students complete a six-paragraph art criticism paper and then they graded themselves at the end with a rubric. But Ms. Wheat took into consideration the student's grade and then she graded the unit including the paper, motif bowl, behavior, organization, and multicultural bowl packet. Overall I have learned a lot of useful information from my study of multicultural education in the middle school art room. The following section will touch base on what I have learned in more detail.

Chapter V: Conclusion

What I have Learned

Creating multicultural awareness in any art room, the first step is to educate yourself. There is not an easy way out because many art teachers I have taught with in the past are comfortable with teaching the same unexciting art lessons or think researching on a particular culture is just too much work. Well that is not the right attitude to have as an art teacher because I have never seen middle school students so excited about art as during these multicultural lessons. Whether multicultural education is taught in college courses or not, it is the teachers responsibility to educate themselves. That's what Ms. Lima and Ms. Wheat did on their own time because they see the importance and positive results the students gain from these types of units.

The idea of writing the lesson day by day on the white board was smart because it reminds the teacher and keeps students on track. As any art teacher, students should come to class prepared and on time. I agree when teaching multicultural education, students should be inspired by the authentic artwork and never just copy what is shown as examples. Teacher products are teacher experiments with materials and ideas and can prohibit student's inventiveness and critical thinking; they should not always be out for students to be influenced or copy. When teaching multicultural education, bringing students questions and thoughts into the discussion is crucial. Middle school students want to share their thoughts; they have a lot of energy and it is interesting to hear their perspective on cultures too. Teachers do not necessarily have to ask questions in order to get the students to ask questions or talk; often showing an authentic artifact can inspire

discussion. Students are so enthusiastic when an authentic piece of art is held up in front of the class. The visual stimulates students to talk most when teaching about other cultures in the art room. The response was upbeat when middle school students were learning about other cultures, which should encourage all art teachers to implement multicultural education in the art room. To make sure the lesson goes smoothly it is important to give individual or small group help in the classroom during independent student work time. Students who did not talk in large group seemed more likely to ask any questions of the teacher. If teachers want to teach a multicultural art lesson in a way that respects that culture and people, they need to explore the context of that culture and try to locate authentic artifacts and other resources on your own time. The resources are found in more than a few places stated previously (see Appendix Z). If multicultural education is implemented in the art room, social studies or history is usually integrated because the teacher has to give the cultural background of the culture being studied. Both of these lessons integrated more than one subject. It is a positive thing to have a respectable relationship with other teachers at school and start off by sharing what is going on in the art room and learn what other teachers are studying in their classrooms. This kind of collaboration with fellow teachers benefits everyone, including the art teacher, the classroom teacher, but most importantly the students. Assessment is essential and can be accomplished through artistic, written, and aural assignments. An art criticism paper is a productive way for students to practice critical thinking as well as their writing skills. My research in these two classrooms provided planning and teaching strategies, along with other beneficial information, for implementing multicultural education in the middle school art room.

Recommendations

The findings I have collected came from a respectable sized group of 43 sixth and seventh grade students. If given the chance, I would include two urban, two suburban, and two rural middle school art classes. Then focus on a group of eighth grade middle school students to see if the older kids react differently to multiculturalism. Knowing my research only included 2 art rooms; it would be interesting to email art teachers in the area to receive multiple responses and ideas. To take this study even further, teachers outside the area could be emailed to see if multicultural education is implemented out of state. Through the completion of my research, I believe Ms. Lima and Ms. Wheat were successful in implementing multicultural education in the art room. This study upheld that students enjoyed learning about other cultures, sparked curiosity, inspired, and was most importantly fun for the middle school students. The research I have collected helped to discover how multicultural resources can be used to teach, used as references in the art room, and how to use resources to motivate student learning. By researching more on multicultural education in the art room, more ways can be discovered that will further benefit student learning in multiculturalism.

Conclusion

In conclusion, through conducting this study, I feel I have a greater understanding on how to implement multicultural education in the middle school art room. This study revealed how students can grow from information from various cultures. As educational theorist Barrie Thorne (1992) states, “A benefit of implementing multiculturalism is gaining knowledge, understanding, and respect for people of various backgrounds plus

one's own background." My findings give educators beneficial material that may help them implement multicultural education into their art curriculums, so not only the teachers but also student's knowledge will be enriched.

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Appendix: A

Pictures of Ms. Lima's Sixth Grade Art Room at Spruce Middle

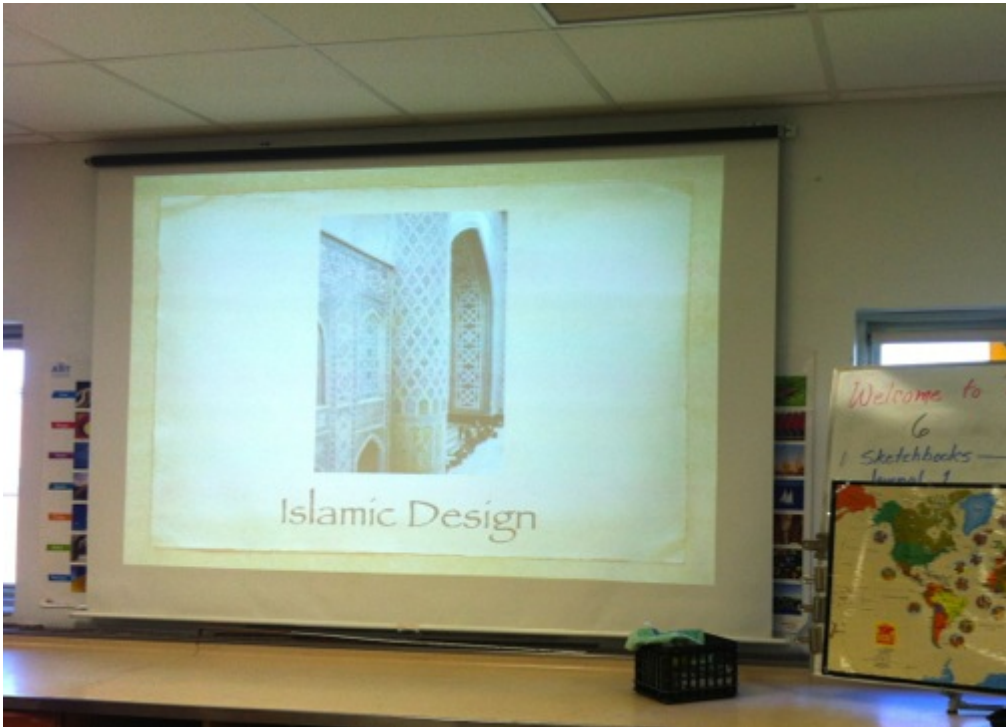


Appendix: B

Where Ms. Lima Organizes and Store Multicultural Resources



Islamic Design Power Point Presentation at Spruce Middle



Appendix: C

Resources Used in the Islamic Ceramic Tile Unit at Spruce Middle School

Laminated World Map



Teacher Example of an Islamic Designed Ceramic Tile



Appendix: D

Example of Student

Glazing Ceramic Tile



Finished Ceramic Tile



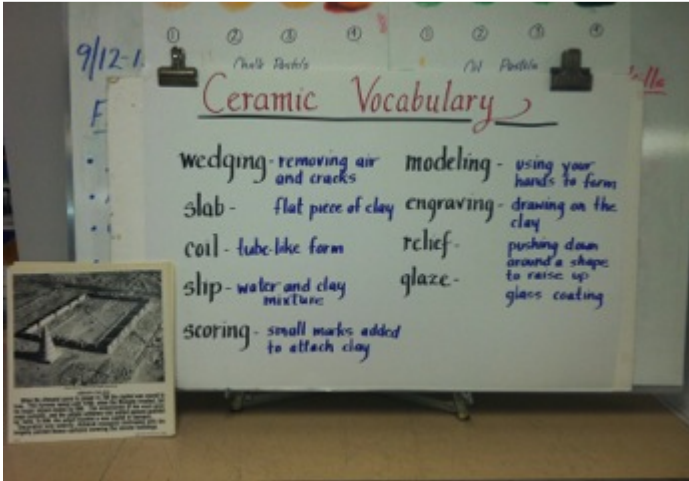
Appendix: E

Other Sixth Grade Examples of Finished Islamic Ceramic Tiles



Appendix: F

Islamic Ceramic Tile Vocabulary



Teacher Teaching Tool for Carving Techniques



Appendix: G

Islamic Ceramic Tile

Name _____ Section _____

Knowledge

What is Islamic Art?

All art that was created in lands under Muslim rule from the 7th to 17th centuries.

What type of art was created?

Architecture
Books
Calligraphy
Ceramics
Metal objects
Glass
Textiles

What specific images and designs were used?

Geometric shapes
Plant and floral scrolling patterns



Star and cross tiles
Iran (Ilkhanid), probably Kashan, dated 1262
Fritware with overglaze luster
Victoria and Albert Museum, London

What purposes did this artwork have in society?

Geometric shapes, repetition, and variation reflect a fundamental Islamic belief in the interconnected, harmonious nature of all creation — the coming together of disparate elements into a unified whole.

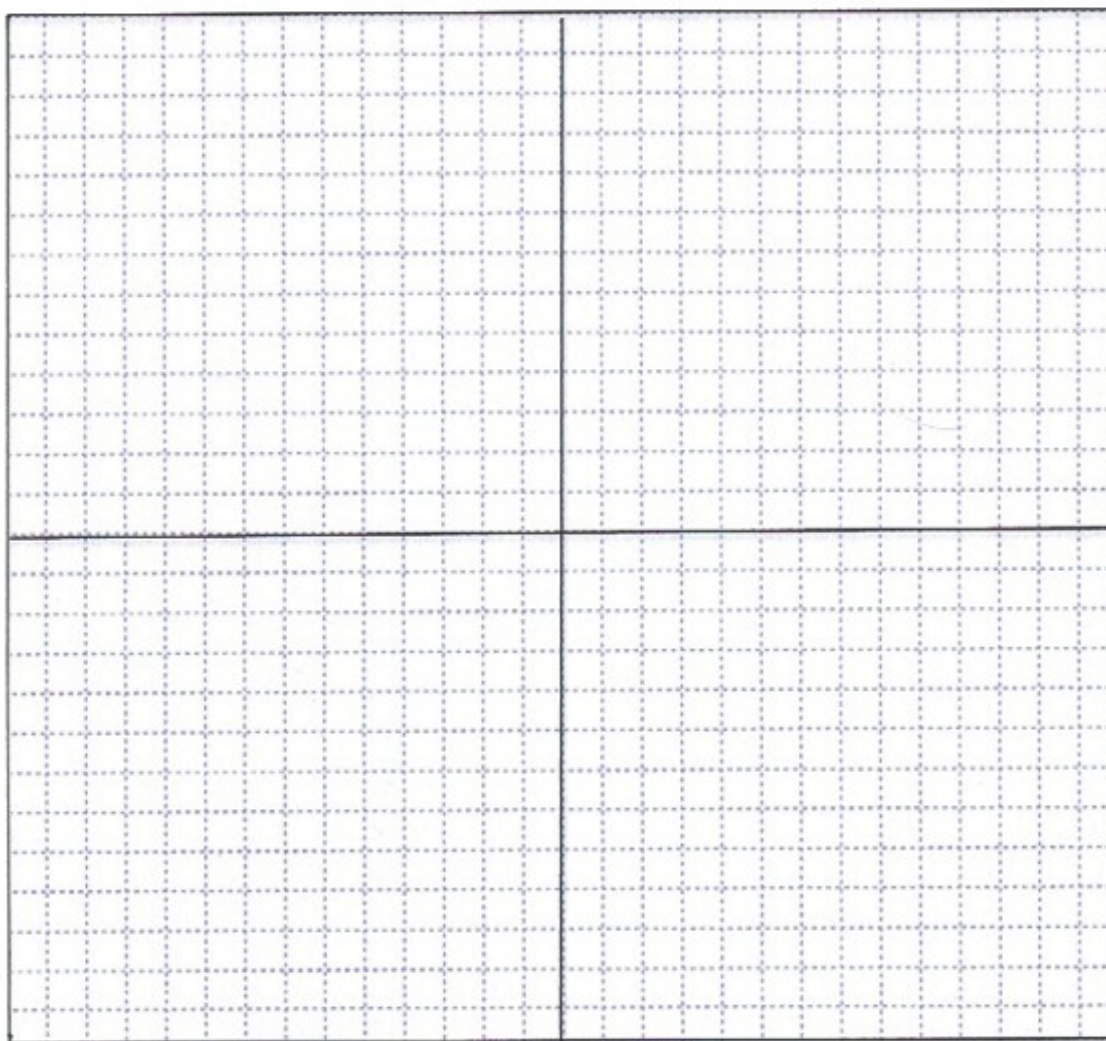
The people believed that art brought prosperity to their lives.

Appendix: H

Artmaking

The ceramic tile will be divided into four sections with a symmetrical design.

1. Using the templates of geometric shapes, practice making a repeated pattern.
2. Begin with the circle and then add one other shape to make an overlapped pattern. Try to use the entire grid.
3. You may add a border for calligraphy or line patterns.



Appendix: I



Appendix: J

Ceramic Tile Assessment 6th Grade

Name _____ Section _____ Project Grade _____

Reflection _____/26

- Criteria:
1. There are at least 3 geometric shapes used in a symmetrical design.
 2. The tile is 6 inches by 6 inches with the design equally balanced and in "Islamic design" style.
 3. Each shape is connected in four symmetrical areas on the tile.
 4. The shapes are different sizes.
 5. The entire design has engraving and relief with some texture.

CERAMIC VOCABULARY (6)

Fill in the missing word for each sentence. Use your ceramic word notes.

1. Removing the air and cracks is called _____.
2. You rolled the clay flat into a _____.
3. You added carvings into the clay, which are called _____.
4. We learned how to raise the surface of the shapes, which is called _____.
5. You will add a substance that turns into colored glass on the clay surface.
It is called _____.

REFLECTION _____/20

1. What is Islamic Art? _____ (4)

2. What type of shapes are used in the designs? _____ (4)
3. Name one shape and its meaning in Islamic culture. _____ (4)

4. What countries or part of the world was this type of art shared? _____ (4)

5. What part of using the clay did you like the best? _____ (4)

Appendix: K

Pictures of Ms. Wheat's Seventh Grade Art Class at Pine Middle School

#1:



#2:



Appendix: L

Smart Board

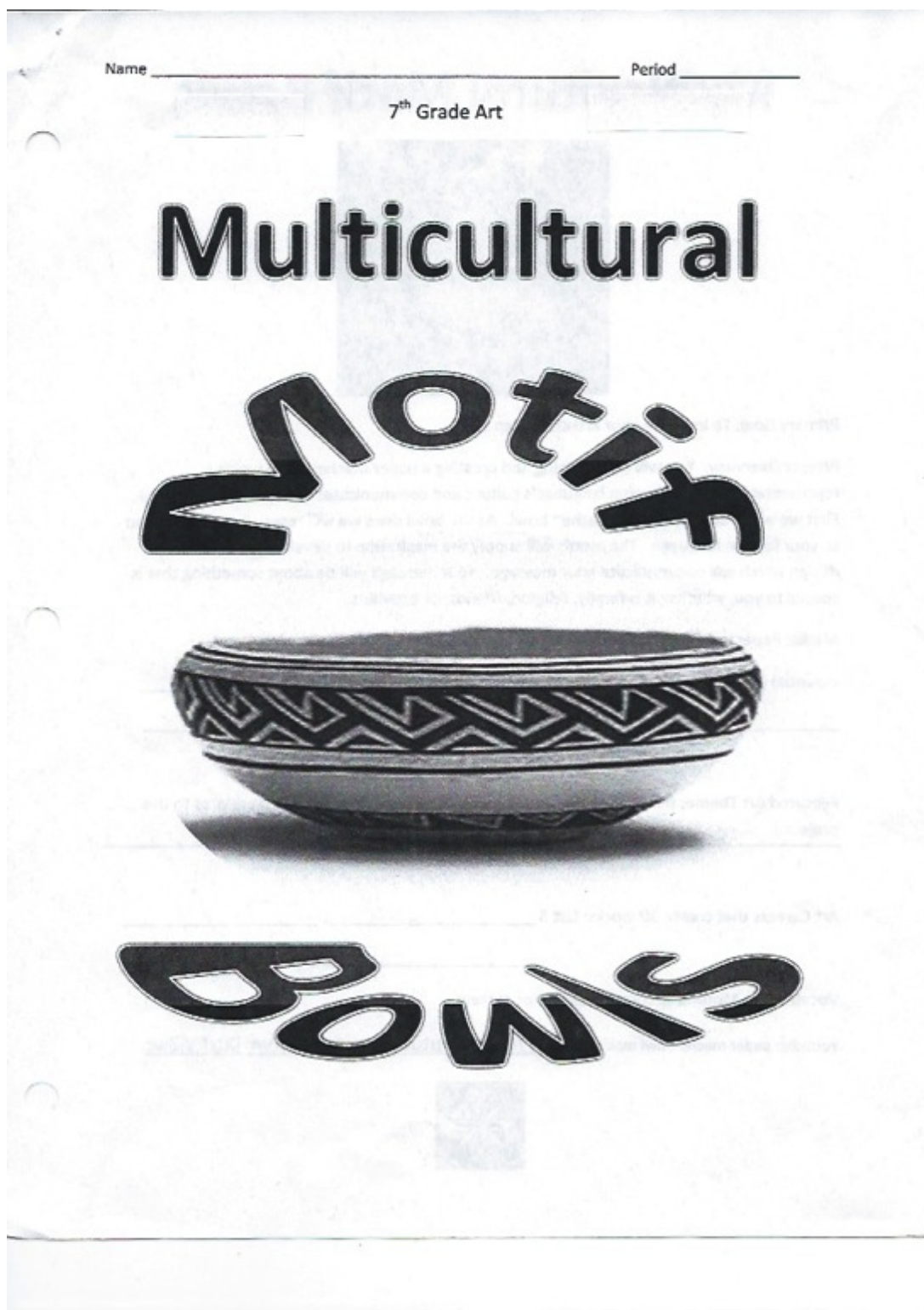


Multicultural Mola Book Used as a Reference and Visual Aid for Unit



Appendix: M

Page 1 of Student Packet for the Foreign Language Motif Papier-Mâché Bowls



Multicultural Motif Bowls



Primary Goal: To increase your artistic design skills.

Project Overview: You will be designing and creating a paper mache~ bowl which is representative of your foreign language's culture and communicates your personal message. First we will create the paper mache~ bowl. As the bowl dries we will research motifs related to your foreign language. The motifs will supply the inspiration to develop your decorative design which will communicate your message. Your message will be about something that is special to you, whether it is family, religion, friends, or activities.

Media: Paper mache~ and acrylic paint

Essential Question: How does culture influence art? _____

Featured Art Theme: (From the blue sheet in your folder, select a theme that relates to this project.) _____

Art Careers that create 3D works: List 3 _____

Vocabulary: Motif- a decorative design or pattern.

Youtube: paper mache bowl making <http://www.youtube.com/watch?v=iXtrPVjZwc>



Page 3 of Student Packet

Sponge Activities

1. Which foreign language are you studying? _____
2. Circle which bowl would be considered art? Why is it art? _____



3. Express what life would be like without art. _____

4. Define motif. _____
5. List 3 art elements that you are using with this project. _____

6. With reference to this project, fill in the blanks:

_____ creates _____
(art element) (design principle)

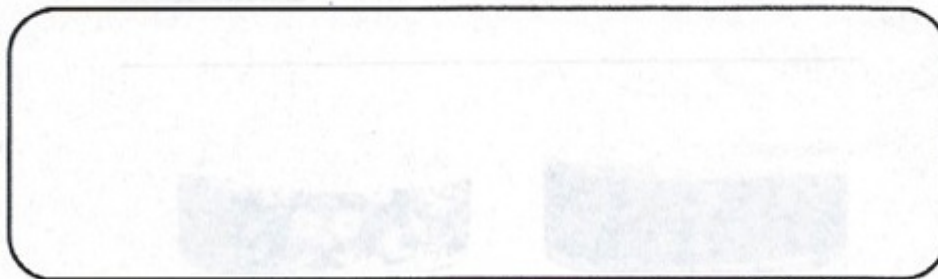
Explain how the art element and design principle relates to your bowl. _____

7. What could you have improved with this project? _____
8. What did you do well? _____
9. What have you learned? _____

Foreign Language Motifs

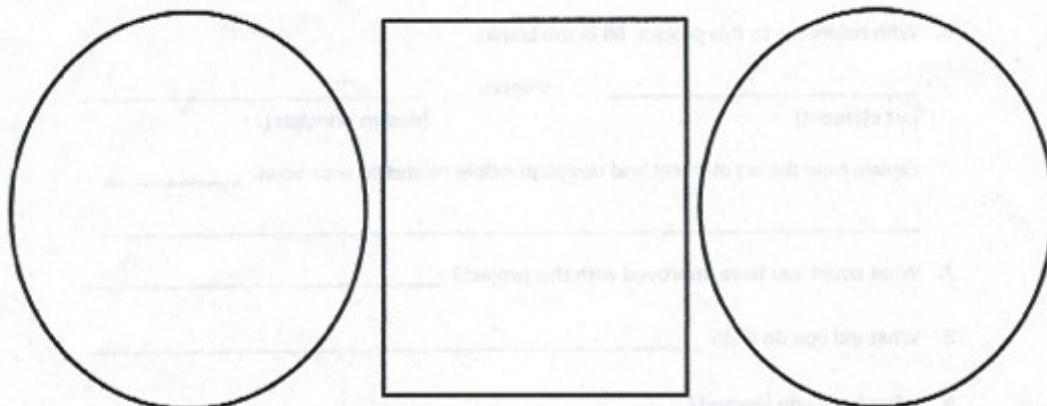
Your foreign language is: _____

Glue 3 or more, motifs from the culture of your foreign language.



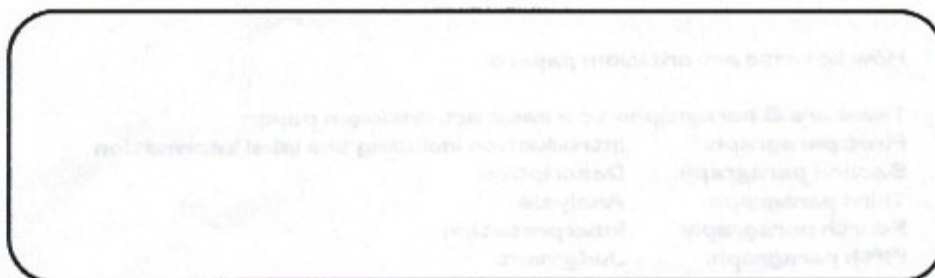
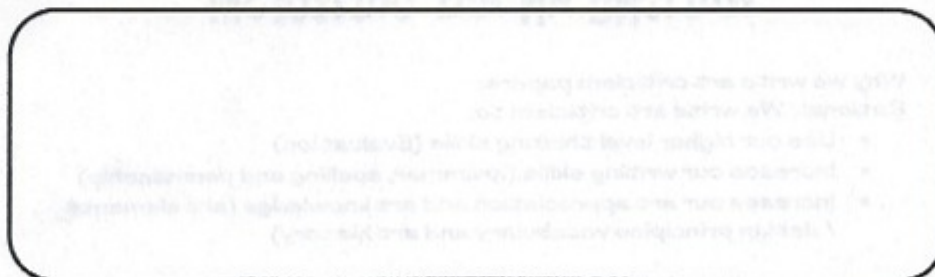
Write the message you want to communicate. Your message should be about family, religion, friends or an activity.

Using the style of your foreign language's culture, draw different motifs that represent your message.

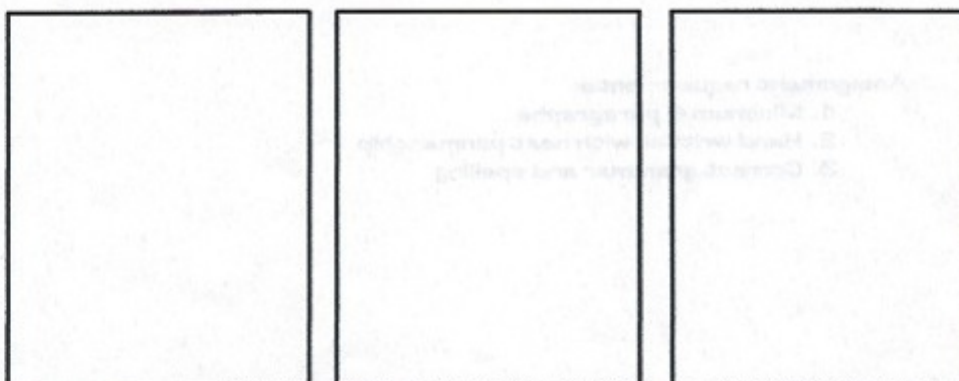


Designing Your Bowl

Design the outside of your bowl using your expressive motif.



Design the inside of your bowl using your expressive motif.



Page 6 of the Student Packet

Name: _____ Per. _____ Due date: _____

WRITING AN ART CRITICISM

Why we write art criticism papers:

Rational: We write art criticism to:

- Use our higher level thinking skills (Evaluation)
- Increase our writing skills (grammar, spelling and penmanship)
- Increase our art appreciation and art knowledge (art elements / design principles vocabulary and art history)

How to write art criticism papers:

There are 6 paragraphs to a basic art criticism paper:

First paragraph:	Introduction including the label information
Second paragraph:	Description
Third paragraph:	Analysis
Fourth paragraph:	Interpretation
Fifth paragraph:	Judgment
Sixth paragraph:	Conclusion

* Reference your "You Can be an Art Critic" sheet.

Assignment requirements:

1. Minimum 6 paragraphs
2. Hand written with neat penmanship
3. Correct grammar and spelling

Page 7 of the Student Packet

Name _____ Period _____

You Can Be an Art Critic

An art critic writes and speaks about artworks. An art critic helps people to think about art.

**1. Description (Look)**

Look at the artwork carefully. What does the artist want you to see?

Thing to see:

Historical time periods, subjects, medium, techniques
Colors, scale, placement

**2. Analysis (Look Again)**

Look at how the art elements create the design principles.
How did the artist plan his/her work?

_____ used _____ to create _____
(Artist's name) (Art element) (Design principle)

Art Elements:
color, shape, line, form,
space, value, texture

Design Principles to notice: repetition
pattern, balance, emphasis, contrast,
unity, variety, scale, proportion,
rhythm

Last Page of Student Packet



3. Interpretation (Think)

Think about what you see and feel. What does the artist want you to think about?

Examples

Feelings:

Joy, sadness, fear, love, etc.

Ideas:

Honesty, courage, respect, community, etc.



4. Judgment

Explain if the artist was successful in communicating their idea.

Questions:

What is the artist's message? Did the artist communicate his/her message to you?
 What elements, principles, subjects were successful or unsuccessful in communicating the message?

Thumbnail Sketch

Label

Artist _____

Title _____

Year _____

Medium _____

Size _____

Location _____

Appendix: N

Multicultural Cabinets in Art Room at Pine Middle School

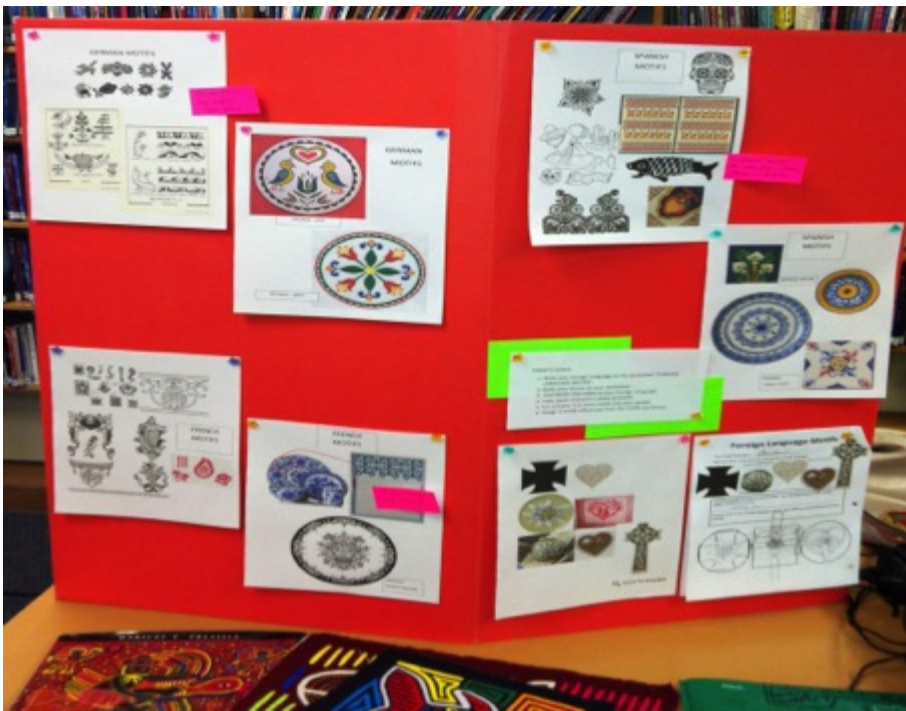


Appendix: O

Visual Aids Used for Foreign Language Motif Bowl Unit



Authentic Spanish Fold Mola and Ms. Wheat bought from Spanish Store

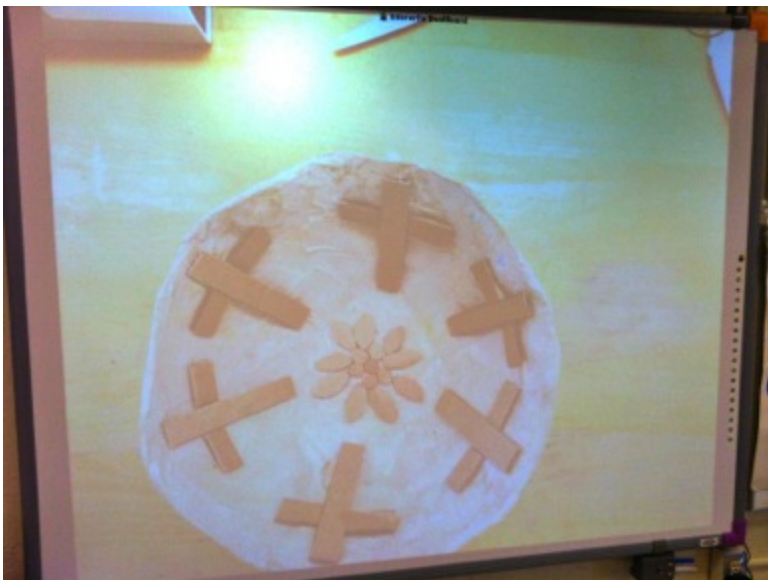
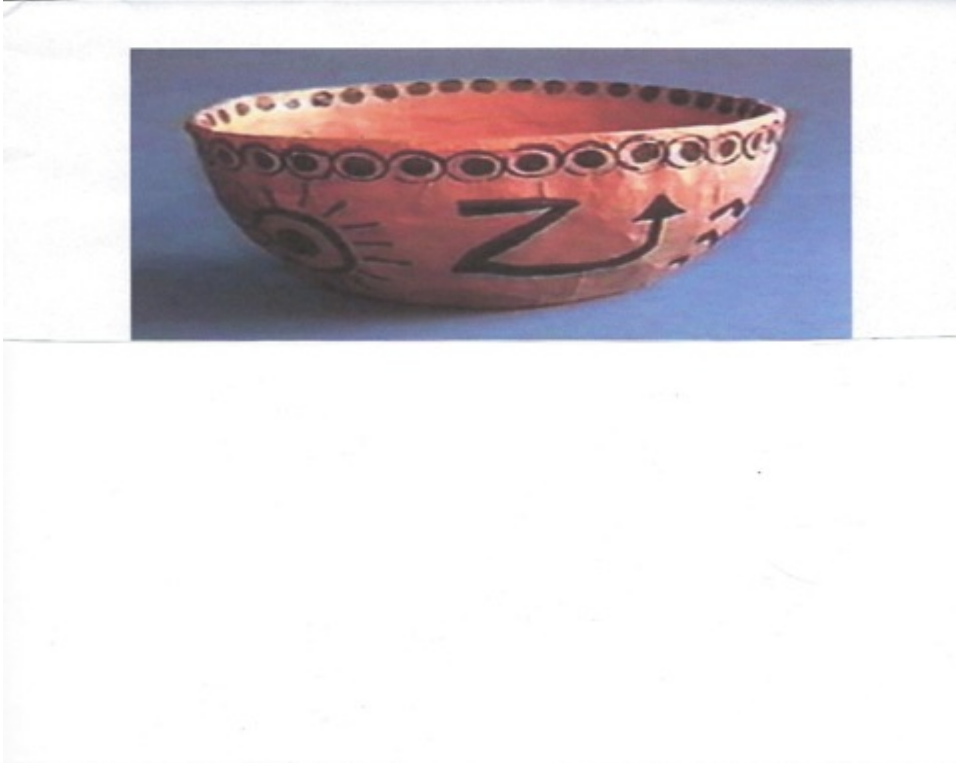


Portable Visual Aid of German, French, and Spanish Motif Examples

Appendix: P

Examples of Motif Bowls Shown on the Smart Board

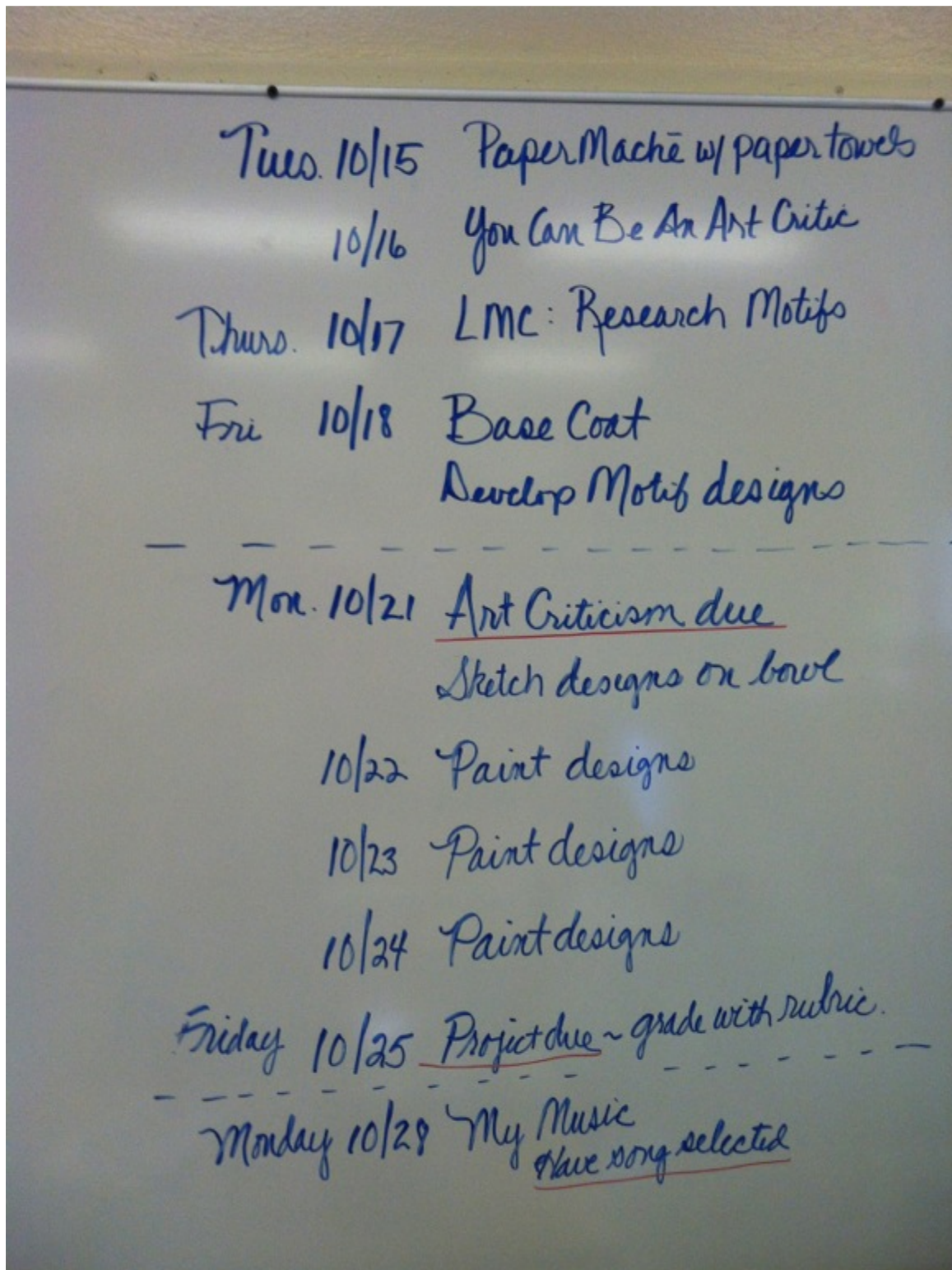
African Motif Bowl



Ms. Wheat's example of a German Motif Bowl with Religion as a theme

Appendix: Q

Foreign Language Motif Bowl Unit – Organization on the White Board



Appendix: R

Authentic Molas Ms. Wheat Brought from Home to Share with Students



German Motif Bowl Ms. Wheat Walked around the Class holding



Colorful Spanish Mola

Appendix: S

Rubric Used for Multicultural Foreign Language Motif Bowls

NAME _____		PERIOD _____				
Multi Cultural Bowls Motif		DUE DATE 10/25/13				
PACKET 15%	1	2	3	4	5	Score
Complete	7 or more items incomplete	5-6 items incomplete	3-4 items complete	1-2 items complete	Complete	
Penmanship	Sloppy				Very Neat	
Quality of Content Ideas and complete sentences						
ART CRITICISM 15%	7	5-6	3-4	1-2		
Spelling/ Vocabulary	7 or more words misspelled	5-6 words misspelled	3-4 words misspelled	1-2 words misspelled	All words spelled correctly	
Penmanship	Sloppy				Very Neat	
Quality of Content						
PROJECT 30%	1	3	5	8	10 Outstanding	
Motif reflects Culture + Interest						
Craftsmanship						
Creativity						
BEHAVIOR 30%	1	3	5	8	10 Well Behaved	
Polite						
Works Hard						
Assignments turned in on time						
FOLDER ORGANIZATION 10%	2 Pts each					
Readable label		Handouts in correct order	No holes torn	Folder in good condition	5 or more lined paper 5 or more white paper	
TOTAL-						

Appendix: T

Student Drawing Polish Motif on Bowl



Students Finished Polish Motif Bowl



Appendix: U

Finished Examples of Foreign Language Motif Bowls





Appendix: V

Student Questionnaire

QUESTIONNAIRE TJB

Let's Talk Art

Grade: _____ Circle Age: 11/12/13 Circle: Boy/ Girl School:

1. I like to learn about:

- a) my family's culture
- b) other peoples' culture
- c) both

2. My family speaks:

- a) one language
- b) two Languages
- c) several Languages

3. The most interesting thing I learn in school about other cultures is:

4. Art class is good for learning about:

- a) how to make art
- b) looking at paintings and works of art
- c) different groups of people

5. Of all the countries in the world:

- a) they all make different
- b) America makes the best art
- c) I don't know art from other countries

6. My favorite piece of art I have seen or learned about is:

7. If I could pick a topic for class it would be _____

8. If I could go someplace to see art it would be the _____

9. Talking about art galleries:

- a) I have never been to one
- b) I went to _____ with my school
- c) I went to _____ with my family

10. Art teaches us:

- a) to be better people
- b) to express out feelings
- c) about the differences in people and their values
- d) how people deal with hardships in life

11. Art is valuable because it gives:

- a) beauty
- b) understanding of others
- c) fun things to do
- d) problem solving skills

12. At home I enjoy art with:

- a) my mother or father or an adult
- b) my brother or sister
- c) my friends or another group (e.g. church)
- d) I only do art at school

13. I would prefer to:

- a) meet an artist
- b) go to an art gallery
- c) make art

Rate the following on a scale of 1 to 5:

*5-Strongly Agree *4- Agree *3- Don't Know *2- Disagree *1- Strongly Disagree

14. I am comfortable when meeting people from different races and or cultures.

5 4 3 2 1

15. I think judging people by their race is OK.

5 4 3 2 1

16. It is important to speak up when students make fun of people who are different.

5 4 3 2 1

17. I am comfortable being friends with students of other races or cultures.

5 4 3 2 1

18. I can learn from people who come from various cultural backgrounds.

5 4 3 2 1

19. I want to learn about various cultures and people's differences.

5 4 3 2 1

20. I avoid having to associate with people from different cultures.

5 4 3 2 1

21. Learning about other cultures makes me feel _____.

Appendix: W

Interview Questions for Art Teachers:

1. Tell me your story of becoming an art teacher? (*Probing Questions:* How long? Where? College? Level of education?)
2. What does the school expect from you as an art teacher?
3. What are the kinds of lessons you teach in your art room? (*Probing Questions:* What units or topics do you cover? Do you have a specific curriculum to follow? Do you use a specific instructional approach when teaching?)
4. How do you *employ* multicultural education in the middle school art room? What kinds of lessons?
5. How were you trained or how did you begin teaching multicultural lessons in your class?
6. What specific art resources do you use to help teach multicultural education in the art room?
7. After teaching a multicultural art lesson, how do the students respond? What responses do you get from other teachers? Your principal? Parents?
8. How do you as a teacher expand or update your knowledge of various cultures and multicultural education?
9. Describe the best multicultural lesson or unit you have taught? That others have taught? What was the major idea or concept? How were students able to make a connection to their own lives?

10. What multicultural lessons would you like to teach that you cannot at present?
11. Do you teach an art club? Can students stay afterschool if they need more time to work on projects?

Appendix: X

Teacher & Principal Consent Form and Student/ Parent Assent/ Consent Form

Art Teacher Consent Form

5/2/13

Dear X,

As a graduate student at Buffalo State College, I am conducting a research project on how middle school art teachers employ multicultural education in their art classes. I am requesting your permission to observe you and your classes and interview you to record how you incorporate multiculturalism into your art lessons. Additionally, I want to give a questionnaire to seventh grade students in your art class to find what their thoughts are about multiculturalism and the lessons that will be taught. Photographs of the students finished artwork will also be taken.

I will also request a signed consent and assent form from the students and their parent or guardian. If you choose to participate you may withdraw at any time during the study. No penalty will result if you decline, however, I would certainly appreciate you and your students participation in this research project. All information will be confidential and used for educational purposes only. Pseudonyms will be used throughout the study to protect student's privacy, site, and teacher.

I appreciate your consideration of this request. The research project will further my own education as well as benefit other teachers in the field. Please check the appropriate line below and sign this form. If you have further questions please contact me at: (585) 123-4567 or email: teresaburgio@gmail.com

Sincerely,

Teresa J. Burgio

_____ I agree upon these terms and *I will be participating* in the study described above.

_____ I do not agree upon these terms and *I will not participate* in the study described above.

Art Teacher Signature: _____

Date: _____

** If you are unable to reach a member of the research team and have general questions, or you have concerns or complaints about the research study, research team, or questions about your rights as a researcher subject, please contact Gina Game, IRB Administrator, and SUNY Research Foundation/ Buffalo State at (716) 878-6700 or gameg@rf.buffalostate.edu

Principal Letter of Consent

5/3/13

Dear Mr. X,

As a graduate student at Buffalo State College, I am conducting a research project on how middle school art teachers employ multicultural education in their art classes. I am requesting your permission to observe and interview the art teacher in your school to record how that teacher incorporates multiculturalism into art lessons. Additionally, I want to give a questionnaire to students to find what they think about those lessons and photograph their artwork related to the lesson. I have discussed my research project with one of your art teachers who has agreed to be a participant with your permission.

I will request a signed consent or assent form from the teacher, students, and their parent or guardian. The teacher and students have the right to withdraw from this study at any time. Students will not be penalized in any way if they choose not to participate or withdraw from the study. Everything created for this research project is for educational purposes and will be kept confidential. Pseudonyms will be used for the site as well as teacher and student names.

I appreciate your consideration of this request. The research project will further my own education as well as benefit other teachers in the field. Please check the appropriate box below and sign this form. If you have further questions please contact me at:

(585) 261-9049 or email: teresaburgio@gmail.com

Sincerely,

Teresa J. Burgio

I approve the study described above

I do not approve the study described above

Please sign and date the line below,

Principal Signature: _____ Date: _____

** If you are unable to reach a member of the research team and have general questions, or you have concerns or complaints about the research study, research team, or questions about your rights as a researcher subject, please contact Gina Game, IRB Administrator, and SUNY Research Foundation/ Buffalo State at (716) 878-6700 or gameg@rf.buffalostate.edu

Parent Consent/ Student Assent Form

9/4/13

Dear Parents/Guardians and Students,

As a graduate student at Buffalo State College, I am conducting a research project on how middle school art teachers employ multicultural education in their art classes. I am writing this letter to ask your permission for your child to be a part of a research project.

A questionnaire will be given to the students to find out what they think about the lessons and photographs will be taken of their finished artwork related to the multicultural lesson. We will ensure the student's privacy by using fictitious names instead of their actual names. Fictitious names will also be used for the art teacher and school site. Your child has the right to withdraw from this study at any time. Your child will not be penalized in any way if they choose not to participate or withdraw from the study. I will be observing, taking detailed notes of the art lesson, and analyzing questionnaires in order to learn more about how sixth grade students think about studying multiculturalism in art class. Everything done during this study is for educational purposes and will be kept confidential.

I appreciate your consideration of this request. The project will further my own education as well as benefit other art teachers.

Would you and your child please print and sign below if you are willing to give your consent. If you have any further questions please email me at: teresaburgio@gmail.com

Thank you,

Ms. Teresa J. Burgio

Please sign your name below, and check one of the following:

_____ I give permission for (child's first & last name) _____
to be included in this art research.

_____ I DO NOT give permission for (child's first & last name) _____
to be

included in this art research.

Student Name (Print)_____

Student (Sign)_____

Parent/Guardian (Print)_____

Parent/Guardian(Sign)_____

Date_____

Appendix: Y

Visual Abstract



Appendix: Z

Executive Summary: A Basic Qualitative Study Investigating How Middle School Art Teachers in Urban and Suburban Settings Employ Aspects of Multiculturalism

Background: I observed two middle school art classes in an urban and a suburban setting. My goal was to see how the teachers implemented multicultural education and how they prepared themselves beforehand. Also, I wanted to find out how the sixth and seventh grade students reacted when learning about various cultures. Both art units were multicultural implemented. The urban placements sixth grade unit was: Islamic Ceramic Tiles and the suburban seventh grade unit was: Multicultural Motif Bowls.

Research Questions:

Main Question: How do middle school art teachers in urban and suburban settings employ aspects of multiculturalism?

Sub Questions:

- * What deterrents might one find to teaching multiculturalism in the art classroom?
- * What similarities and differences exist in teaching multiculturalism in urban and suburban settings?
- * What can we learn from examining the ways middle school art teachers teach multicultural education in their art class?

Approach and Methods

As a researcher the role I play in this basic qualitative study is an observer participant. I focused on observations, interviews, and documents were the main three types of data found in my research, which is also known as the “triangulation of research.” The types of important documents analyzed were: pictures of students artwork, authentic artworks, student packets and worksheets, art criticism sheet, student assessment, student questionnaire, and other teacher resources that were used for the art units.

When all the data was completed and organized into two different file folders, the open-coding notes started once everything was typed. Then I color-coded the teacher interview with pink post its, transcriptions with blue post its, etc. and placed them onto two large poster boards so they were all in one area. Then I grouped the similar notes together, which formed over twenty concepts. The next step was to condense into nine bigger concepts which were manifested from more than one source: **attitude of creating awareness, sequencing, and scheduling, teacher expectation of students, questioning strategies, students response to multicultural education, teacher accessibility during the unit, resources and where discovered, collaboration and integration, and evaluation and assessment.**

Important Findings

Ms. Lima and Ms. Wheat had to **prepare** before teaching their multicultural units. Not only did they **research through books, online museum sites, and other teachers** but also they printed off handouts or packets for the students to use during the unit. Both

teachers started the units by pointing to a large colorful **map** so the students knew what parts of the world they would be discussing in relation to where we live. Where Ms. Lima opened her Islamic Ceramic Tile unit with a colorful **Power Point presentation** on the background of the Islamic culture and artists, Ms. Wheat held up an authentic **Spanish mola artwork** and **read a book** on molas in Panama. The molas in the book all told a story about the woman's life in the Spanish culture. The basic geometric shapes that were used in the Islamic tiles all had a meaning in their culture. The seventh and sixth graders were **engaged in hearing about the cultural background** and history.

Students were expected to treat everyone with **respect**, come to class on time, and come prepared. Ms. Lima and Ms. Wheat **treated all their students equally** and provided a comfortable classroom environment for students to learn. This allowed the sixth and seventh graders to express themselves through art or to ask questions by raising their hand when needed. **Class discussions** were observed when talking about the other cultures rather than just the teacher lecturing. Students were very well behaved because the units were **stimulating** for them.

Examples of authentic artworks were shown before the students worked on their projects. The sole purpose of this was to **inspire** the students and they were expected to come up with their own **original design**. The Ceramic Tile Unit, sixth graders had fun first drawing out their geometric design by hand like the Islamic artists. Then they **learned** how to create a clay slab and transfer their design. The sixth grade students from Spruce Middle School were eager to use the clay tools for effects like relief, texture, engraving, and to subtract clay. Then **they chose the colors** to glaze the tiles with. The multicultural motif bowl unit, seventh graders had to create a papier-mâché bowl. Next they **researched motifs** from the culture they were studying. With the motifs they found, they to create their own motif with the theme they chose that **expressed their interests**.

Every single one of the students expressed a **positive response** to the multicultural units taught. **Curiosity** was shown with all the questions asked, **excitement, engagement, and surprised expressions**. Ms. Lima and Ms. Wheat **integrated these units with other subjects**. Mrs. Lima integrated her unit with social studies, math, and English. She **collaborates with other teachers** in the building on **staff development days** to hear what the students are studying in other subjects and builds her units from that information. Ms. Wheat integrated her unit with foreign language, social studies, and English. She collaborated with the **Spanish teacher** across the hall. The Spanish teacher told her about the authentic Spanish store she bought the authentic molas from. Not only will these lessons benefit the student's **knowledge** of various cultures, but help them out in other subject areas because they are learning the information in a different way.

Multicultural Resources and Where Discovered

Many multicultural resources were used in both units. I made a list for each unit and where they can be found in parenthesis. Plus, I added another list of multicultural resources the teachers discussed they use in the interview for other multicultural units.

Spruce Middle School's Islamic Ceramic Tile Unit Resources

1. The student Islamic Tile Worksheet and Power Point Presentation with visual aids (Found at the museum website: www.metmuseum.org)
2. Collaboration with other teachers in the building (Social Studies & Math)
3. Ceramic Vocabulary (looked up online)
4. Colorful Laminated Map Bought from Art Catalog (Crizmac)

Other Ways to Find Multicultural Resources

(Ms. Lima Shared in the Teacher Interview)

Art Catalog Vendors: Crizmac, Blick, and Nasco

- * Multicultural **books** from Barnes & Noble or **Art Teacher Conferences**
- * **Websites:** www.nga.gov (National Gallery of Art) offers art lessons
- * www.si.edu/educators (Smithsonian) offers various resources for teachers
- * **Read articles** from art magazines or online: Mrs. Lima is going to teach an 8th grade art lesson on Chinese artist Ai Wei Wei, students will discuss social protest and connect with sculpture

Pine Middle School's Multicultural Motif Bowl Resources

1. Book: "**Mona Cuna Life Stories and Art**" by: **Marciel E. Presilla** (found online at Barnes & Noble)
2. Colorful Large Map (Teacher had for a while)
3. Authentic Spanish Mola's (found at Spanish store in the Area)
4. Authentic German Motif Bowl (husband brought back from Germany)
5. Portable Stand up visual of German, French, and Spanish Motif examples (Research online "Google" and teacher created)

Students researched motifs related to the culture they chose or were talking as a foreign language in school (Google Search)

Other Ways to Find Multicultural Resources

(Ms. Wheat shared in the Teacher Interview)

- * **African store** in the **area mall** that sold African artifacts
- * Multicultural **Art cabinets in the room** included Mexican Oaxacan Sculptures from the art catalog: Crizmac
- * **Crizmac** offers an **Oaxcan video** of the Mexican artists making these Oaxacan sculptures and you can purchase these Oaxacan Sculptures from the catalog
- * Internet: "You Tube Search" or "Google Search"