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Racism in U.S. schools : assessing the impact of an anti-racist/multicultural arts curriculum on high school students in a peer education program.

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RACISM IN U.S. SCHOOLS:

ASSESSING THE IMPACT OF AN

ANTI-RACIST/MULTICULTURAL ARTS CURRICULUM

ON HIGH SCHOOL STUDENTS IN A PEER EDUCATION PROGRAM

A Dissertation Presented

by

KAREN B. MCLEAN DONALDSON

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
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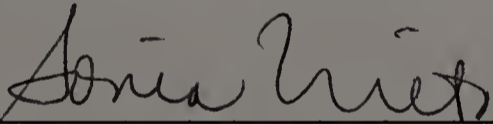School of Education

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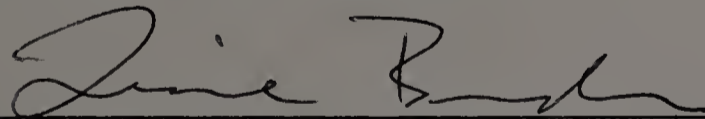

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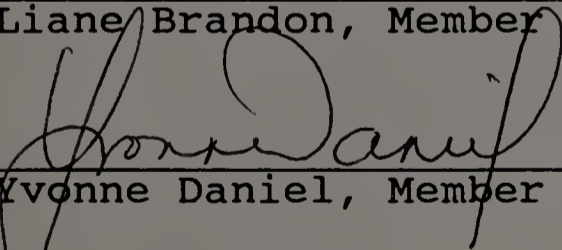
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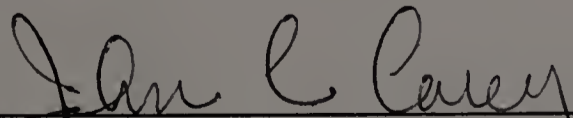
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Sonia Nieto, Chair

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Liane Brandon, Member

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Yvonne Daniel, Member

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Bailey W. Jackson, Dean
School of Education

First and foremost this work is dedicated to the
youth participants of this study. Their commitment and
self determination was an inspiration for me to carry out
my research. Young people are amazing. They have many
social concerns that very often go unrecognized. I am
grateful I was given the opportunity to learn and document
their views in this dissertation.

Secondly, I dedicate this work to my family. To my
father, who is not alive to witness this achievement but
who nurtured me with cultural pride and values. To my
mother, who demonstrated perseverance, family sacrifice
and creativity. To my husband, who has exemplified great
family loyalty, love and affection. To my wonderful
children, I hope my commitment to education will serve as
a model for each of them. Lastly, to my ancestors who
made great sacrifices to enable their descendants to have
opportunities they could not have.

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There are times when I do not believe I have come so far. I pinch myself to see if I am really awake. Yet, if I were in fact sleeping, all of the outstanding people in my life would have only been a dream. With this thought I gladly grasp reality, because I would not want to forfeit the acquaintances who have brought me to this point.

This dissertation would not have been completed without the assistance of my committee: Sonia Nieto, Yvonne Daniel, and Liane Brandon. These three women are exemplary in their fields of expertise. I humbly thank them for teaching me aspects of their trades and assisting me throughout my program.

I especially owe my gratitude to my chairperson, Sonia Nieto. How one person could give so much, I'll never know. Yet, I am eternally grateful. As I entered the doctoral program, I was unclear of my goals, and I lacked confidence in my ability to become a scholar. Now I am solid in my goals and confident in my area of expertise, I owe this all to Sonia. She believed in me, encouraged me, and sat with me numerous hours to enable the completion of my dissertation. Sonia is my mentor. I only hope that her brilliance, sensitivity, and kindness will someday rub off on me.

Since family is such an important aspect of my life, I must acknowledge the sacrifice and support of my

immediate family. My husband, Christopher Donaldson Sr.,

has far exceeded my expectations for supporting my school

efforts. Throughout my program he has worked full-time

and made it home to fix dinner and stay with the children

in the evenings, while I attended classes and worked on my

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there no matter what the situation, to lend a helping

hand. Thank you all. I could not have made it without

each and every one of you.

ABSTRACT

RACISM IN U.S. SCHOOLS:

ASSESSING THE IMPACT OF AN

ANTI-RACIST/MULTICULTURAL ARTS CURRICULUM

ON HIGH SCHOOL STUDENTS IN A PEER EDUCATION PROGRAM

MAY 1994

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The purpose of this study was to explore and assess creative avenues that challenge racism in urban high schools. A project study was established at one racially and ethnically diverse high school through the development of an anti-racist peer education curriculum model that used perspectives from multicultural education, the arts and media. The school system, with a student population of 25,000, had been experiencing racial problems and welcomed the study.

The project study approach was used in order to analyze student responses to creating an anti-racist/

multicultural arts and media curriculum. The participants
of the project created a problem-solving play entitled
"Let's Stop Racism in Our Schools," and performed it three
times during the course of the study.

The major goal of this research was to discover,
through the eyes of students, if their learning, attitudes
and behavior were affected by racism. Another goal was to
demonstrate the significance of using multicultural arts
to address racism in schools.

Data collection methods included student interviews,
field notes, audience surveys, and production videotapes.
In addition, quantitative surveys on race relations and
multicultural arts were used as support data.

As a result of this study, students were able to
identify creative ways of addressing racism in school and
share their perceptions of how racism has affected their
learning. All of the participants agreed that utilizing
their "voice" throughout the project made them feel
empowered to reach out to others. The study found that
students experienced feelings of discouragement, guilt,
anger, and pressure to over-achieve because of racism.

The implications of this study are relevant for
grades K-12 and beyond because it brings the issue out in
the open, thereby enabling a greater chance for reduction.
It is important for educators nationwide to take a look at
students' points of views and ability to take a stand and

make a difference in school curricula. Administrators

should consider allowing students to become more involved

with curricular development. In addition, this study

should encourage all school personnel to consider the arts

and multicultural education as integral aspects of

education in all basic subject areas.

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CHAPTER I

INTRODUCTION

Statement of the Problem

As an African-American woman, I have always been affected by the symptoms of racism. Throughout my life, I have experienced second-class treatment of my cultural group. As a student, I was traumatized by racist attitudes that resulted in an inadequate education and low self-esteem. These are the experiences of many people of color.

Now, as an educator, I am concerned with the racist practices that still exist in schools. It is my contention that racism in schools stifles the learning of all students. Through both personal and professional experience I have come to the conclusion that racism in schools is a subliminal form of child abuse in which many victims never fully recover. My interest in assessing the impact of an anti-racist/multicultural arts curriculum stems from the urgent need to find ways to eradicate racism in schools and in society at large.

Many U.S. school personnel do not view racism as a major deterrent to minority students' learning. In fact, educators often assume that racism is only moderately present or does not exist at all in the school setting.

Yet, on the contrary, throughout the country, analysis of school systems discloses racist and violent acts targeted toward students of color. In California, secondary students displayed a white doll dressed in a Klu Klux Klan robe and a black doll with a noose around its neck (Stover, 1990); in Mississippi secondary students displayed Confederate flags during a black history program (Stover, 1990); and in Massachusetts, a secondary teacher wrote a widely publicized racist letter about her students[1] (A Survey of Relationships, Branchard [pseudonym] Public Schools, 1992, pp. 32-39).

Repeatedly racism manifests itself in classrooms through the ignorance of many individual teachers and through institutionalized racism. Students of color are subjected to inequality through the amount of instructional time, biased texts and curricula, harsh sanctions (suspensions and detention), low teacher expectation, and teacher/school denial of racist actions (Murray & Clark, 1990; Pine & Hilliard, 1990). Many inner-city schools, where children have greater academic needs, do not have access to the outstanding teachers of the district (Kozol, 1991).

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[1]"Race" references of white and black will be used interchangeably with African-American and European-American, according to the specification of research documentation.

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Institutionalized racism affects many inner-city children. These students should be concerned solely with learning. They become bitter when their schools are run down and without necessary supplies and, therefore, they cannot concentrate on school work as well as children who are not confronted with inner-city blight.

The violence and hatred of racism, which took root in European colonization of the Americas for the purpose of power and profit, contagiously instills interethnic hostility among many cultural groups. Racism has become an infectious disease from which no group is immune; the victim, who is most often a person of color, is reactive and resentful of white oppression. Frequently, these victims take out their resentment on members of their own racial group because of the inaccessibility of the real culprits, those who are in power. Although many ethnic groups have been antagonistic toward one another for centuries, the "new racism" of the U.S. in most cases is the greater influence[2]. Cultural hostility where the victim in the society becomes the victimizer at school or in the local neighborhood, has become blatant at the institutional level. School systems report frequent

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[2]"New Racism," racial prejudice which can be practiced by any racial group or individual is an offshoot of racism (prejudice + power; privilege of the dominant group vs. penalty of the oppressed group).

interethnic fights such as in the case of a Los Angeles school where five fights were reported during a two-month period between Japanese-American and Korean-American students. Also, teachers have cited incidents of interethnic victimization, i.e., black on black prejudice between Haitian-born and American-born black students in the Miami school system; and of Latin on Latin prejudice between Puerto Rican and Dominican students in the New York system (Stover, 1990). The focus of learning in school is detoured repeatedly by racist issues (Murray & Clark, 1990; Pine & Hilliard, 1990).

Although racism in its many forms affects all students' learning abilities, it is a significant barrier to students of color. If students of color do not feel safe or academically challenged, they will not produce at their most efficient or most creative capacity. With the burden of racism, many students of color tune out, burn out, act out, or drop out of school. Studies show the dropout rates are substantially higher in urban areas, in public schools, and among minority youth (LeCompte & Dworkin, 1991). Dropout rates can be attributed in part to racism in schools (Clark, 1993; Fine, 1991). A growing body of evidence reveals that childrens' perceptions of school as a fair and supportive environment are often the

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key to whether they succeed in school (Murray & Clark, 1990).

The implications of racism in society as a whole are tremendous. Institutionalized racism helps to breed high school dropouts because it damages students' self-esteem, educational motivation, and feelings of belonging to society. Each year, it is estimated that 260 billion dollars will be lost in earnings and foregone taxes because of youth who will be unemployable (LeCompte & Dworkin, 1991). Wages will decrease as the rise of social service needs, such as welfare and the criminal justice system, critically increase and affect the nation's economy (LeCompte & Dworkin, 1991). Violence and tension will grow at even higher rates and will cripple many more communities. Without a new generation of productive workers, the U.S. will no longer be able to maintain its position with regard to global economics.

Education plays an important role in the future of the U.S. The National Board of Education's goal for primary and secondary education is as follows: "Every school in America will ensure that all students learn to use their minds in order to prepare them for responsible citizenship, further learning, and productive

employment in a modern society[3]." In attempting to meet
this goal, the problem of racism in U.S. schools must be
addressed. In many cases, students of color are denied
access to the promises of public education due to
institutionalized racism i.e., they must suffer the
humiliation of higher detention and suspension rates
whenever there are difficulties (Fine, 1991). They are
therefore looked upon by many of their white counterparts
as inferior, and as "behavioral problems," or
underachievers. In addition to students of color
suffering from unjust humiliation, white students also
suffer because these attitudes prohibit them from
acquiring a full and diverse knowledge base.

One way to address this problem is to research and
assess students' views on racism. Students' perceptions
are critically important and their views have often been
omitted from research studies and curricula development
(Seidman, 1991). It is essential to make all students
aware of human equality and the benefits of diversity in
order to guarantee a well-rounded education and greater
success in today's society. Implementation of anti-racist
curricula, developed with student input, is needed for the
overall development of multicultural curricula.

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[3]National Center for Education Statistics/Digest of
Education Statistics, 1992.

Multicultural curricula, which include multiple cultural perspectives, are seen by many academics as one key to creating an awareness of racism in U.S. schools (Banks, 1991; Bennett, 1986; Nieto, 1992). Because the general curricula very often do not reflect the practical or cultural experiences of the school district, students may become bored, disinterested, or resentful of such biased curricula. They do not respond positively to the one-dimensional way in which curricula are usually presented in the classroom (Student Race Relations Survey, 1992).

Multicultural education, presented with a variety of teaching strategies and student-designed curricula, is one way to heighten "minority" (soon to be majority) students' success levels.

The approach of student-designed curricula can empower all students, but especially students of color. It can generate new ideas and encourage teachers to become more active in the presentation of anti-racist lessons.

Statement of Purpose

The purpose of this study was to explore and assess creative avenues that challenge racism in one urban high school through the development of an anti-racist peer education curriculum model. The model utilized

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perspectives from multicultural education, the arts and media. The research reported in this investigation took the form of a project study.

The project study incorporated multicultural education as its core component. The approach of multicultural education includes a multitude of perspectives and teaching styles. It is really basic academic education that can be integrated into all aspects of education (Nieto, 1992). Likewise, arts are multisensory and rely upon numerous learning styles and intelligences (Visual and Performing Arts Curriculum Framework and Criteria Committee [Arts Framework], 1982; Gardner, 1983). Media arts, specifically video, have the capacity to enhance both teacher and student awareness. By combining multicultural education, the arts and media, a mechanism to empower a broad range of students is made possible. One of the purposes of the study was to demonstrate how this can be done and to measure how effective a mechanism such as this can become.

Specifically, the research sought to investigate: 1) how urban school students feel about racism and what their experiences are pertaining to racism in school; 2) how multicultural education, the arts, and media can empower students to address racism; and 3) how school systems and teachers can support student-designed anti-

racist curricula. Through a heterogeneous sample
(Appendix A, Participant Consent Form) population of
twenty students in a peer education program in an urban
high school (supported by additional documentation from
the school system)[4], I explored the following two
research questions:

1. How do students perceive racism and its effects
   on student learning and behavior?

2. Can multicultural arts curricula empower
   students to address racism in U.S. schools?

Although this study did not address probable future
outcomes, it is important to mention some long-term
questions that helped to guide the project:

1. How can student-designed curricula encourage
   schools to seek a multicultural curriculum
   throughout entire school districts and within
   each discipline?

2. Can multicultural education, the arts, and media
   in combination help to lower the high "minority"
   student dropout rate?

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[4]Documentation included: A race relation survey of
2,000 students, and the system's multicultural arts
education pilot study with nine fifth grade classrooms
(Appendices B & C).

3.   Will multicultural education in conjunction with
      the arts be successful in addressing the diverse
      learning styles of students?

In order to answer these long-term research questions
several schools throughout the country should be studied
carefully as they implement similar student-designed
curricula. The present project presents examples of how
this can be done.

The study focused on day-by-day instruction and
development of a curriculum model at an inner-city high
school with a peer education program that included grades
10-12.

The Peer Education Program was selected for several
reasons: Its students had high leadership abilities and
previous experience with peer teaching. Also, Peer
Education membership requires good grades (this enabled
students to participate in the project during activity
periods), and its program goals addressed social health
issues that included racism. The peer education leader
considered racism a social disease and therefore approved
of the program covering that topic.

A "work-in-progress" curriculum model was implemented
with a timeline of ten weeks. Ultimately, this research
included an introduction which gave an overview of the
project study. It included: 1) an annotated bibliography

based on the project text (<u>Think About Racism,</u> by Linda Mizell), an original script and a video of "Let's Stop Racism In Our Schools," which was developed and performed by the students (Appendix D); 2) a synopsis of audience surveys that evaluated performance objectives (Appendix E); and 3) interviews with student participants (Chapter IV, Participant Profiles).

In order to document the need for anti-racist curriculum in this city, which we shall call Branchard, and the country at large, some preliminary research that led to the present study was reviewed. Specifically, highlights of a *Student Race Relations Survey* (Branchard School System [pseudonym], 1992) that canvassed 2,000 eighth and eleventh grade students from the same school system, and a "multicultural arts" project (Donaldson, 1992) administered at three elementary schools, within the same district, were presented. These additional surveys further demonstrated how multicultural education, the arts, and media can assist in addressing racism.

Definition of Terms

Terminology used in the area of racism and multicultural education is constantly evolving. Words like *minority*, used to identify people of color, are now shunned by many because this term suggests a low status

and falsifies global demographics. Yet, today even the
term *people of color* is under great scrutiny. Many
scientists and anthropologists tell us that terms used to
denote race are scientifically incorrect. As they stand,
white, black, red, yellow, and brown refer only to
inanimate colors and not human classification. Although
many groups prefer to be called by their ethnic and
national names, preferences that exhibit a difference of
opinion exist in much of the research on racism.

Today, many people and organizations, such as the
Institute for Healing Racism (Massachusetts), advocate
that we are all one race, the human race. Although this
is true, denying a person access to power and resources
because of their ethnic background is a "norm" in the
United States; racism exists widely.

My personal view is not to classify by color (i.e.,
white, black, etc.). But when referring to non-European
people, I use the term *people of color* as opposed to the
term *minority*. Ultimately, I look forward to a positive
replacement for the term *people of color*, because there
are European-Americans who have "color" also. My
strongest preference is to be consistent and to identify
each cultural group by their specific ethnic membership
but for the purpose of this study, I have used terminology
based on one additional criterion: student preferred

terminology, i.e., terminology that students determined

for the development of a model curriculum. Additional

terms used are defined below:

Racism: There are a number of aspects of racism that

are important to consider in relation to the purposes of

this study. These include what it consists of, as well as

differentiations between individual and institutional

racism.

According to Weinberg,

> racism is a system of privilege and penalty
> based on one's race. It consists of two facets:
> a belief in the inherent superiority of some
> people and inherent inferiority of others, and
> the acceptance of the way goods and services are
> distributed in accordance with these judgements
> (Weinberg, 1990)[5].

There are different dimensions of racism, and these

are defined below.

Individual racism: A personal belief that one group

of people is superior to another.

Institutionalized racism: Is a systematic practice of

oppressing certain groups in society denying them access

to power and resources on the basis of "race."

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[5]See "Introduction," in <u>Racism in the United States:
A Comprehensive Classified Bibliography</u> (NY: Greenwood
Press, 1990).

Interethnic hostility: Culturally prejudice between members of groups of different ethnic and/or racial backgrounds; i.e., Latino vs. African-American, etc.

Multicultural education: Nieto defines multicultural education as,

> a process of comprehensive school reform and basic education for all students. It challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms the pluralism (ethnic, racial, linguistic, religious, economic, and gender, among others), that students, their communities, and teachers represent. Multicultural education permeates the curriculum and instructional strategies used in schools, as well as the interactions among teachers, students parents, and the very way that schools conceptualize the nature of teaching and learning. Because it uses critical pedagogy as its underlying philosophy and focuses on knowledge, reflection, and action (praxis) as the basis for social change, multicultural education furthers democratic principles of social justice (1992, p. 307).

Multicultural education is numerous perspectives integrated into the curriculum. It is the opposite of a monocultural curriculum.

The arts: The arts are comprised of natural talent and skill and are a way of life for numerous cultures. The European-American tradition categorizes the arts as "fine arts" which encompass the visual arts (such as painting, sculpture, ceramics, drawing, crafts, photography, video and film); performing arts (drama, dance, music, and storytelling); and language arts (prose,

poetry, and creative writing). The non-European view is more holistic in that mediums are often interwoven. The arts are used to educate, carry on tradition, worship, celebrate and entertain. Since the arts are multisensory they have the ability to address many learning styles. Further elaboration of these definitions will be made in Chapter II.

Significance of the Study

This study was significant in a number of ways. First, it filled a need in the literature on approaches to teaching about racism. However,the literature is sparse with regard to racism in schools and educational systems (Murray & Clark, 1990).

After having completed several library searches for such literature, I realized that very little exists. Yet, without a doubt, students are directly affected by individual and institutional racism within schools. In order to ensure the safety and academic success of students of color, racism must be addressed openly in the school setting.

This study has promoted student perceptions while developing a curriculum. It featured the views of students of color but also included those of European-American students on the issue of racism in the schools.

In so doing, it pointed out the devastating effects for all students of racial intolerance within many U.S. schools.

This study may stimulate other school systems to develop student-centered curricula at both primary and secondary levels. The resultant peer education video provides a model for teachers to develop scripts and to dialogue about combatting racism. Teachers can assist in interpreting the sentiments of some students, thereby encouraging cultural sensitivity as well as cultural groundedness in individuals.

Racism may be reduced in U.S. schools by confronting it more squarely (Hart & Lumsden, 1989). This project assisted school members, especially the project participants, in understanding that racism is not an isolated incident and that they have the ability to do something about it. To explore the effects of this type of curriculum on U.S. school children is of vital importance for the improvement of our educational systems and the success of all students in the nation.

Limitations of the Study

This study was limited in several ways. First, it only included students from the high school level. This level was selected for the relative maturity of high

school students in relation to the mature nature of the subject. Students at this level have more experience than younger students and are at the core of blatant violence and racial prejudice. The main consideration was that the primary level students look up to secondary level students and therefore, if high school students could develop a curriculum model and become peer educators for elementary levels, a system for youth role models can be instituted. This may encourage primary students to look forward to high school and to their turn as leaders in social justice as education.

The school is located in an urban setting in a multi-racial area; therefore, the curriculum and approach may not be appropriate for other settings. Also, the school principal welcomed the project, which may not be the case elsewhere.

Student anonymity was limited. Students were videotaped in live performances and therefore they could not remain anonymous. Because of this, students were sometimes subjected to negative reactions from teachers and peers. To prevent harsh sanctions for participating or "performing," prior to each performance an on-stage explanatory introduction was given which indicated that the students were peer education leaders and were fully

supported by the school administration in their work to reduce racism in schools.

The study may be critiqued because of the personal biases it may reflect. As mentioned in this introduction, being a person of color and having attended inner-city schools, I have experienced individual and institutional racism. As a parent, I have witnessed my children experiencing racism in schools. It has long been a commitment of mine to address the issue of racism in schools. In addition, I have been an interdisciplinary performing artist and cultural arts education consultant for over twenty years. Because my personal experiences may have influenced my research, I worked closely with others (the social studies curriculum director, deputy superintendent, school principal, the peer education leader, and an outside triangulator) in order to reduce any biases in the research or in the curriculum model that was developed. Before each stage of the project was implemented, I reviewed the materials with the parties named above. Each person evaluated the content professionally. I compared their opinions with the students' and my own and, together, we worked on developing a curriculum that was non-biased. Wherever possible, facts about racism in schools and society at

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large were included. Also, teacher and student discussions of the performance were analyzed.

Summary

A key question explored through this research is whether racism affects student learning. A significant key to addressing this problem may be through multicultural education in combination with the arts. By giving students the opportunity to create a curriculum that emphasizes many cultures and the arts, a sense of empowerment may be achieved.

Many educators are concerned with the high dropout rate of minority students and many program incentives to stay in school have been developed. Yet, very few if any student-designed curricula have been integrated into schools. Issue-related curricula that include racism are far from the priority list of most schools. If a change or reduction in racism is going to take place, it is important that students become active and that educators acknowledge their importance in that process. As educators seek to understand the problems confronting education today, this dissertation should be of value because much of it is from the students' point of view.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

The purpose of the literature review is to theoretically support the project study. It will be comprised of two sections: (1) a current look at racism in United States schools; and (2) the role of the arts within multicultural education.

Though biological racism has been discredited, racism still exists in modern society because racist attitudes have been deeply ingrained into the minds of many Americans (Garcia, 1991). These attitudes plague our educational institutions.

Recent analyses and studies of racism in United States schools will be explored. The content of this section should reveal the crucial need to reform curricula in our schools so that they reflect the many cultural perspectives, traditions, and achievements of United States citizens and the world at large. Without these elements in our schools, students will continue to lack the benefit of being exposed to the full spectrum of our nation's diversity and knowledge, and for the most part, will remain divided from one another.

Multicultural education is one way to incorporate many significant views into the curriculum. It is anti-racist education that seeks equity and understanding for all students. It utilizes critical pedagogy which advocates social justice and promotes critical analysis as one of the keys to reducing racism in the schools. These concepts of multicultural education will be used in the study, and therefore will be examined in the review.

In addition, the role of the arts within multicultural education will be explored since the study will assess the impact of an anti-racist/multicultural arts curriculum. Furthermore, the arts within multicultural education will be reviewed for the purpose of pointing out the significance of using drama, dance, poetry, music, creative writing and video in the study. This section of the review will also examine current studies, curriculum guides and projects, as well as the connection between the arts and student learning and development.

The "arts" are a way of life for many cultures and they intersect many arenas of society (Daniel, 1990). Young people today are familiar with the educational benefits of the arts in that they utilize the arts to learn, express their views of society and their educational needs (i.e., as with political-education

rappers who rap about the experience of oppression). Some psychologists recognize that students have multiple intelligences and learning styles, and prefer a variety of mediums which include music, roleplaying, video, and movement to learn basic subjects (Gardner, 1983). Yet, present curricula tend to be very compartmentalized and linear.

A Current Look at Racism in United States Schools

The literature on racism in United States schools has been organized according to the following key questions:

1. How is racism manifested in schools today?

2. What is being done about the "racism dilemma" in schools?

How is Racism Manifested in Schools Today?

In understanding how racism is manifested in schools today, it is important to begin with some contemporary views and a framework for understanding racism. A definition of racism that is helpful in this regard is "prejudice + power" (Hart & Lumsden, 1989, p. 7). Specifically this means that the dominant group in power facilitates a system of privileges and penalties. In the United States, whites receive privileges such as greater access to better housing, education and employment,

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whereas people of color are penalized because of race, and receive less access to the same public provisions. People of color are given less access to policy making by whites who exclude and marginalize them in government, corporate business, education, etc. (all areas in which power can be executed). People of color are further subjected to white racist attitudes when attempting to attend white schools, move into white neighborhoods, shop in white owned stores, etc. (Daniel-Tatum, 1987). Some known examples of recent racist attitudes and violence are:

1)   The 1986 Howard Beach (Queens, New York) incident where three African-American males, stranded because of car problems in an all-white neighborhood, were attacked by a group of white youths. One of the victims was murdered during this incident.

2)   In 1989, Yusuf Hawkins, an African-American male, attempted to buy a car in an all-white neighborhood in Brooklyn. He was mobbed and beaten to death.

3)   In 1992, Rodney King, an African-American male, was beaten mercilessly by numerous police officers with their police clubs.

4)   While in office, President Ronald Reagan, in a speech before the International Association of

Chiefs of Police remarked, "it has occurred to me that the root causes of our...growth of government and the decay of the economy...can be traced to many sources of the crime problem... only our deep moral values and strong institutions can hold back that jungle and restrain the darker impulses of human nature."

Most African-American people knew immediately to which "jungle" and "darker" impulses Reagan was referring, and that he was inciting white-against-black fear (Kromkowski, 1993). This type of governmental racist language also allows institutional racism to remain intact.

An example of institutional racism would be the judicial system which incarcerates a disproportionate number of minorities each year. The average sentence for a white inmate in 1986 was 112.4 months, compared to 149.6 months (an additional three years) for non-white inmates accused of similar crimes (Reiman, 1990, p. 100).

Racism is justified through the mythical belief that the white race is superior to all races. It has been described by Pine and Hilliard as a "sick belief system, in that a positive system reflects a good match between the real world and the ideal world and a sick system, which is a poor match, does not" (1990, p. 595). Racism,

as it is used here, is demonstrated at all levels of U. S. society.

Currently, there is a great deal of debate over these definitions of racism. Numerous Americans, especially white Americans, insist that anyone can be racist today (Stover, 1990). In this light, racism is defined as any person exercising prejudice or discrimination against someone else because of race. Yet, many anti-racist educators and other Americans, especially people of color, argue that it is impossible for a person of color to be racist because they lack the power to impose racism on white society. This definition reversal is often coined "blaming the victim," which means blaming people of color, the victims, for resisting or reacting to the racist oppression of the dominant society (Pharr, 1988; Pine & Hilliard, 1990). Anti-racist educators suggest that at best, people of color should be perceived as having racial prejudice as opposed to being racist (Adams, 1985; Hart & Lumsden, 1989; Mizell, 1992; Nieto, 1992; Pharr, 1988). Nevertheless, this does not mean that people of color cannot hurt others because of their prejudices.

It is important to analyze this conception of "racism-can-be-practiced-by-anyone" and to understand who benefits by it, because this debate is causing much confusion with the younger generation. Traditionally,

European-Americans have benefitted from oppressing people of color. In most cases, numerous forms of denial are used to cover up "white privilege" (McIntosh, 1988). When European-Americans are allowed to point the finger of racism at others, they are able to hide their deep-rooted participation in it.

In a recent study in the Branchard School System, which is the site for the present study, it was found that many young people did not fully comprehend the role of power in racism. They perceived racism simply as prejudice or hating someone because of race (Student Race Relations Survey, 1992). This partial understanding of racism can be detrimental because without a clear definition of the issues that face our nation, it will be impossible for youths, our future leaders, to address and someday eradicate racism.

It is imperative that students understand that racism is a fairly new phenomenon. It was developed by Europeans as justification to enslave and exploit people of color (Banks, 1991; Bennett, Jr., 1982; Garcia, 1991; Hamilton & Worswick, 1982; Mizell, 1992). Nevertheless, white society has initiated racist ideals, it is important to consider that not all whites are racists (Garcia, 1991).

The ideology of racism is rooted in the belief of superiority and privilege and has been passed down by white institutions from generation to generation. Although some whites suffer feelings of guilt, the material privileges are too great for them to give up (Adams, 1985). Therefore, many whites deny that racism exists or accuse others as in the case of "anyone-can-be-racist," or place the blame on the victim, or justify their superiority complex. Those whites who take responsibility or refute the ideals of racism often become outcasts of their group (Daniel-Tatum, 1993). These struggles and acts of avoidance allow racism to continue at full force in our educational institutions and in society as a whole.

Molnar (1989) suggests that white Americans assume that racism is something we *took care of* in the 60's. Yet, racism is still a serious problem today, although a different kind of problem than it was before the 1960's. The Civil Rights Amendment, which was passed in the sixties, made it illegal to discriminate on the basis of race in employment, housing, and public accommodation, but institutional and individual racism still exist.

Both individual and institutional racism play major roles in the perpetuation of racism in today's schools. Institutionalized and individual racism frequently

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overlap, but in order to explore how racism is manifested through specific aspects of each, they will be looked at separately.

Institutional Racism

Nieto (1992) states that, "institutional racism is manifested through established laws, customs, and practices that reflect and produce racial inequalities in society" (p. 22). She also points out the importance of understanding the role that power plays in institutional racism. Those who are in power determine the policies and practices of institutions (Nieto, 1992). Pharr suggests that economic power has a strong influence on institutional racism. She asserts that "once economic control is in the hands of the few, all others can be controlled through limiting access to resources, limiting mobility, limiting employment options" (p. 54). She further states that there is a necessity to maintain racism and sexism so that people of color and women will continue to provide a large pool of unpaid or low-paid labor (Pharr, 1988).

Institutional racism in schools flourishes through the support of numerous levels of power (i.e., federal, state and local). This reflection of power can be identified in entrenched policies and practices in

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curriculum, standardized testing, ability grouping, disproportionate rates of suspension, detention and expulsion for students of color, and inadequate school funding. These areas traditionally benefit the white student population in general and victimize students of color. In addition, they are often camouflaged as positive policies and programs, and frequently students of color are blamed for the failure of schools to provide a means by which all students can succeed (Pine & Hilliard, 1990). It is very difficult for those who do not suffer such discrimination to understand the plight of the victims; therefore such racism in schools is easily overlooked (Hart & Lumsden, 1989). Examples of some of these policies and practices follow.

Ability grouping and tracking in schools can make institutionalized racism apparent. Tracking is the practice of dividing students into separate classes based on academic performance. Ability grouping, which often overlaps with tracking, is the dividing of academic subjects into different levels for students of different abilities (Oakes, 1986). Although these practices advocate that students are able to work at their own intellectual pace, the measurement of intelligence is generally done by culturally biased, standardized tests (Nieto, 1992). As a result of standardized tests and

teacher decision-making, high numbers of students of color are placed into low-ability and non-college-bound tracks (Nieto, 1992; Oakes, 1986; Wheelock, 1992). In addition, Oakes found great discrepancies in student access to knowledge, instructional opportunities and the classroom learning environments of higher and lower tracking groups (Oakes, 1986).

The curriculum does not necessarily help in this matter, because it can also be biased. Nieto defines curriculum as "the organized environment for learning in a classroom and school. The curriculum includes both expressed elements (usually written down in the form of goals, objectives, lesson plans, and units and included in educational materials such as textbooks) and hidden elements (i.e., the unintended messages, both positive and negative, in the classroom and school environments)" (1992, p. 306).

In most cases, the curriculum that is used in schools today is monocultural, with marginalized additives of other groups. Pine and Hilliard agree that the curriculum reinforces institutionalized racism by omitting the intellectual thought, scholarship, history, culture, contributions and experience of minority groups. They further suggest that the system prepares minority groups to fail, while it prepares white students to succeed.

Thus they explain that white students are not required to be bicultural, bilingual, or bicognitive, whereas children of color have no choice. Yet, at the same time these dual competencies and abilities are not validated as academic accomplishments (1990).

In spite of the curriculum desegregation efforts of the seventies to include racial minorities in lesson plans and textbooks, the misrepresentations and distortions of minority groups still persist (Gay, 1990; Grant & Sleeter, 1987). The efforts to examine and change discrepancies of class and gender in curriculum have been more visible than addressing discrepancies in how race is presented in the curriculum (McCarthy, 1988).

School financing is also inequitable and students of color frequently attend schools that are poorly funded, with fewer resources and often less qualified teachers than those of white students. Kozol (1991) cites many disparities in equity in todays' schools. He reports the average expenditure per pupil in the city of New York in 1987 as $5,500. Yet, in suburbs of New York funding levels rose above $11,000, with the highest districts in the state at $15,000. He further states that, "New Jersey Courts noted that the highest spending districts have twice as many art, music, and foreign language teachers...fifty percent more nurses, school libraries,

guidance counselors and psychologists...and sixty percent
more personnel in school administration than the low
spending districts" (p. 167). He concludes that the
inequity is clear. Although Kozol primarily focuses on
discrimination based on social class, it should also be
evident through his research that racism is a factor since
children of color make up a large majority in inner-city
schools. There is a strong link between classism and
racism.

Individual Racism

Individual racism in schools is very often
intertwined with or supportive of institutionalized
racism. It rears its head through individual bigotry,
racial slurs, graffiti, violence and biased instruction.
Nieto (1992) defines individual racism as "a personal
belief that people of one group are inferior to people of
another because of physical traits" (p. 22).

Throughout our nation, schools report racist acts
(Murray & Clark, 1990; Stover, 1990). In most of these
cases schools prefer to dismiss the severity of the
problem by assuming that incidents are isolated (Hart &
Lumsden, 1989). Yet, thousands of students fail in school
each year because of individual and institutionalized

racism. According to Murray and Clark, eight factors of racism are common in schools at all grade levels:

1. Hostile and insensitive acts;

2. Bias in the use of harsh sanctions;

3. Bias in giving active attention to students;

4. Bias in selection of curriculum materials;

5. Inequality in the amount of instruction time;

6. Biased attitudes toward students;

7. Failure to hire racial minority teachers and other personnel at all levels;

8. Denial of racist actions (Murray & Clark, 1990).

Kendall (1983) recognizes that racism within schools today is much more subtle than in the past. Since it has become legally and socially unacceptable to support overt racism, it has been driven underground. For instance, teachers are now being encouraged to offer cross-cultural education in the classrooms. Yet, because individual racist attitudes, such as low student expectations, remain the same, mixed messages are sent to the students. This can be as damaging as segregated education was before the sixties (Kendall, 1983). One alarming statistic is that in spite of the changing racial make-up of students in public school systems throughout the United States, 88% of the teaching force is white (Cushner, McClelland, & Safford, 1992). These researchers go on to describe this

imbalance as a "clash of cultures" in which middle class, white teachers have difficulty relating to students with different backgrounds and cultures. This fact makes it important to investigate the cultural baggage which many teachers bring with them into the classroom and how this has great bearing on how racism is directly manifested in the school setting.

Many white Americans have been brought up with racist views that go beyond ethnocentrism, which is found in all human societies (Banks, 1991). According to van den Berghe,..."there is no question that the desire to rationalize exploitation of non-European peoples fostered the elaboration of a complex ideology of paternalism and racism" (Banks, 1991, p. 75). Such ideologies were the basis for many European-American biases, including that they have superior intelligence, culture, language, religion, behavior and physical beauty. Media, which are controlled by the dominant group, have reinforced these values through characterizing "white as right" and all other groups as wrong or less (Citron, 1977). Very often, because of white isolation from diverse groups, this myth goes unchallenged. The conflict arises when whites leave the vacuum of their families and communities for college or employment (Daniel-Tatum, 1992). In many cases these institutions will be more diverse. The person who has no

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experience with diversity may feel lost or unable to communicate well with others from different backgrounds in the college or worksetting.

Due to the changing demographics of the United States whites are beginning to encounter more diversity. Such is the case for white teachers in the public school systems, but with one important difference. In most job settings, whites can interact with diverse groups on an adult level. In many circles today, we hear how getting to know a fellow worker of a different ethnic background enabled someone to dispel long-held stereotypical views. Yet, for teachers, the working hours are devoted predominately to young people. During this time, teachers are the authority figures. They are given the opportunity to mold young peoples' minds and oftentimes do not consider the possibility of students educating them, or learning about the cultures of their students.

Many white teachers assume that their ways of doing things are correct, thereby transferring their cultural values onto the students (Delpit, 1988; Pine & Hilliard, 1990). Students of color may experience this in the form of racist attitudes, as mentioned in the eight ways that racism is transmitted in the classroom (Murray & Clark, 1990). These racial attitudes often permeate the self esteem of students of color. After their encounters with

white ideology, many students begin to believe they aren't good enough or that they are inferior to whites. This teaching cycle has been around for decades, as many adults of color agree that they are still suffering from the side effects of the disease of racist instruction. That is, they have internalized racism (Daniel-Tatum, 1992). An example of this pervasive illness is reflected in a study which indicated that an African-American teacher subjected African-American students to ability grouping on the basis of family socio-economic status and physical appearance. Thus, students with straight hair and lighter skin were more likely to be placed into the higher achievement groups (Rist, 1971).

Yet, more often than not, teachers of color are culturally sensitive to the needs of their students (Fine, 1991; Foster, 1993). Before court-ordered desegregation, in the south, black teachers were assigned to black schools. They made a significant impact on the education of black youth. In a recent poll administered by a leading African-American periodical, blacks questioned the wisdom of desegregation, because there has been no marked improvement in education for black children. The respondents of this survey also felt that black children were more likely to be neglected in public schools than

white children because of the insensitivity of many white teachers and administrators (Foster, 1993).

It has been predicted that the public school teaching force will become even more white by the 21st century, as the student population becomes more diverse (Gay, 1990; Nieto, 1992). Some reasons for this can be attributed to numerous people of color deciding to leave or not pursue the teaching profession. They leave because of greater economic needs, profound racist attitudes from fellow colleagues, and racist hiring practices (Fine, 1991; Pine & Hilliard, 1990).

Pine and Hilliard point out multiple reasons why it is necessary to increase the pool of minority teachers: 1) it is an equity lesson for students who must be taught respect for people from groups other than their own; 2) children of all ethnic groups must have access to diverse role models; 3) when a teaching staff is strongly skewed toward members of the majority group, the evaluation of performance is consistently (if subtly) biased against minority teachers; and 4) members of the majority group often misunderstand affirmative action and assume that those who benefit from it are less competent and less deserving (1990).

In researching perceptions of racism among faculty in a New York City high school, Fine reported, "responses to

the Teachers College (New York) survey reflected broad
agreement that racism did not disrupt interactions among
these high school faculty"...but, "a general critique from
African-American educators across ranks revealed their
sense of personal invisibility, alienation and being
passed over for professional goodies. More devastating to
them, however, was listening to colleagues disparage the
students, local communities, and even some of the African-
American staff in the system" (Fine, 1991, p. 150).

Lastly, racism is manifested in schools through the
racist attitudes of students. Traditionally, students of
color have been the targets of racism. A 1989 study of
hostility among racial groups in Los Angeles County found
that African-American and Latino students were much more
likely than whites to be victims of racial slurs, name-
calling, assaults and physical violence, graffiti and
other forms of vandalism (Murray & Clark, 1990).

This resurgence of racist assaults can be attributed
to several conditions, including high unemployment,
changing demographics, media influence (violence and
stereotypes), and ingrained racist attitudes of family,
communities and institutions (Stover, 1990). Very often
white youth reflect the racist sentiments of their
families and communities. With the added pressure of job
scarcity, peer pressure and the threat of becoming a

minority in the United States, whites have initiated

racial attacks in schools, and these have risen throughout

the country. In addition to white racial-violence,

interethnic hostility between the same racial groups

(i.e., Japanese-American and Korean-American, West Indian-

born and American-born blacks, Puerto Rican and Dominican

students) are on the rise in U.S. school systems, as are

incidents of hostility among groups of color.

The fact that very often youngsters do not get to

know one another as people can result in fueling racist

attitudes in the classroom. Early childhood studies

indicate youngsters are generally accepting of other

cultures but as they get older and are more influenced by

their surroundings they become more reluctant to choose

friends unlike themselves (Ramsey, 1987). If students are

taught racist beliefs at home, segregated by ability

groups in schools, limited by a monocultural curriculum,

influenced by teachers' negative cultural assumptions and

subjected to racist peer pressure, then racist attitudes

and outbursts by students are inevitable.

Addressing the Dilemma of Racism in Schools

A review of the literature reveals that not enough is

being done to address and reduce systematic and individual

racist practices in our schools. Anti-racist educators

share ideas on what needs to be done and approaches to doing it, but cohesive follow-through between our nation's schools and government is lacking.

Hildalgo, McDowell, and Siddle (1992) suggest that our society has not accepted responsibility for the pervasiveness of racism. In addition, people's general silence has enabled the U.S. government to chisel away at the accomplishments of the civil rights era. The researchers point out that in spite of the efforts to reform education, we are doomed to failure by ignoring the racial diversity of our country and our schools (Hildalgo, McDowell, & Siddle, 1992). Since both national and local interests affect the current state of affairs in public schools, it is essential to review both arenas.

At the national level, our educational institutions are still following the Reagan Administration's "New Federalism" policies, which removed much of the power from the U.S. Department of Education to local state and city education departments. No longer can debates on pressing issues of political and social change from the federal level, where press and public can monitor, mobilize, and organize for national solutions to national problems, be discussed. "New Federalism" gave the power and funding, such as block grants accompanied by budget reductions, to local districts. At the local level, attention and

mobilization are fragmented (Readings on Equal Education, 1986). Most public schools in the United States depend for their initial funding on local property taxes. The tax depends upon the taxable value of homes and industries and is counted as a tax deduction by the federal government. Home-owners in wealthy suburbs get back a substantial portion of the money that they spend to fund their children's schools. This is effectively a federal subsidy for an unequal education (Kozol, 1991). This kind of unequal education helps to ignite the rise of racism and violence in the schools.

At the local level, the situation is also problematic. Most United States schools have not been mandated by their local school boards to provide anti-racist/multicultural curriculum[6]. In addition, schools and school systems generally do not seek anti-racist/ multicultural curriculum reform or programming until racist incidents have occurred at their locations (Donaldson, 1993; Hart & Lumsden, 1989). Very often, schools and school systems will seek the bare minimum, such as an in-service teacher workshop on civility or a "diversity day" for students. These actions are often prompted by fear of lawsuits. Therefore, when the threat

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[6]Information obtained by the Equity Office/ Massachusetts Board of Education (1992).

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has passed, the diversity focus ends. Generally, school systems that experience repeated public racial incidents or have a large non-white student population opt for a greater degree of diversity curriculum reform. In most cases, addressing racism in schools directly is avoided, as is evident in the omission of such topics in textbooks, lessons and school policy.

Many school committee boards and superintendent positions do not represent a balanced distribution of people of color (Pine & Hilliard, 1990). Oftentimes, this imbalance leads to insensitivity to racism. Yet, it is within the power of school committees and superintendents to call for educational summits, order surveys/studies, set policy, allocate funding, and formulate local and national support networks to help alleviate racial incidents within the schools. Unless communities pressure school officials, anti-racist efforts are seldom made. The major agents for change have been anti-racist educators, community leaders, and grassroots organizations. The following sections will reflect their efforts toward anti-racist/multicultural curricula that can foster positive change.

Organizations, Programming and Curriculum Development

During the course of this research both national and local anti-racist education organizations were identified. These organizations often provide programs and curricula for school systems. The purpose of including these resources is to point out the types of programs that are currently being offered, the resources that are available, and additional programming needed. Furthermore, this particular investigation helped to avoid duplication of such efforts in the project study and research.

National Efforts

According to its mission statement, "The National Conference of Christians and Jews, founded in 1927, is a human relations organization dedicated to fighting bias, bigotry and racism in America. The National Conference promotes understanding and respect among all races, religions and cultures through advocacy, conflict resolution and education[7]."

The National Conference works through 63 offices in 32 states and the District of Columbia, in areas of public education, communities, workplaces and religious congregations. Its programming for public schools has

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[7]*I Am America: The 1992 Annual Report*, The National Conference of Christians and Jews, Inc., 71 Fifth Avenue, NY, NY, 10003 (Mission Statement).

been in diversity education. Some of these programs
include: The Multicultural Awareness Program (Tampa); The
People Puzzle (interactive, multimedia exhibit for
children aged 3-11 on diversity, prejudice and
discrimination/Northern Ohio Region and the Cleveland
Childrens' Museum), and the distribution of the 1993
Brotherhood/Sisterhood resources (the "I Am America"
poster and 32 page educators' guide). The National
Conference of Christians and Jews collaborates with and
supports both national and local organizations, teacher
associations and student programming.

The origin of the National Association for
Multicultural Education (NAME) was generated by the
Association of Teacher Educators' Special Interest Group
on Multicultural Education in 1990. It has now become a
national organization which provides forums for debating
cultural and racial issues, for the purpose of expanding
knowledge, research and formulating educational policy in
the field of multicultural education (Grant, 1992).

According to the current NAME president, "the first
stated goal of NAME is to respect and appreciate cultural
diversity. NAME was founded to bring this goal to
fruition and to inspire the curricular and instructional

changes necessary to affirm diversity in schools and
colleges[8]."

Thus far NAME has sponsored four National Annual
Conferences. The purpose of the national conference is to
"provide a forum for a continuous and meaningful dialogue
among participants as partners in multicultural education
as they tackle the issue of diversity in American society
and the world community, to exchange experience and
professional expertise in each other's field; and to
develop a network of dedicated educators that can function
effectively to educate the community on multicultural
concerns and diversity issues that we face in the 90's and
in the 21st century[9]." In addition, NAME supports local
conferences and affiliates, and publishes its own national
magazine, "Multicultural Education."

Facing History and Ourselves (FHAO) was established
in 1976. Its main office is based in Brookline,
Massachusetts, with regional offices in Chicago, Illinois
and Memphis, Tennessee. The goal of FHAO is to target

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[8]Carl A. Grant, NAME President (1993-1994). The
Magazine of the National Association for Multicultural
Education, Highsmith Press: Ft. Atkinson, WI (Premiere
Issue, From the President, p. 4).

[9]Purpose statement from "An Invitation to the 1994
Fourth Annual National Conference (Facing the Challenges
of Cultural Pluralism and Diversity: A Clarion Call for
Unique Opportunities in the 21st Century, Estela C.
Matriano, Ed.D. (Conference Director).

hatred, prejudice, racism and indifference through the examination and teaching of the Holocaust and other case studies of mass extermination.

This organization has developed a curriculum entitled "The Holocaust and Human Behavior" for adolescents. The program reaches nearly half a million students each year in a variety of educational settings throughout the United States. Facing History provides educational workshops to teachers and other adult leaders. In turn, these trainees are able to offer the program in their local communities and schools.

The work of FHAO has been highly publicized in the educational media (*Educational Leadership*, Vol. 48, No. 3, Nov. '90; *English Journal*, Vol. 82, No. 2, Feb. '93; *Teachers College Record*, Vol. 94, No. 4, Summer '93). Furthermore, the U.S. Department of Education awarded Facing History its highly prized <u>National Diffusion Network</u> membership and recognized the organization as an exemplary model program worthy of replication and dissemination across the country.

Local Efforts

School systems throughout the states have utilized these and other programs, but in many cases they are used with the discretion of administrators and teachers. Also,

many of the programs and curricula available do not directly address the current dilemmas of racism in U.S. schools.

In attempting to address racist incidents, several school systems have devised their own curricula such as the Oregon School Study Council (Hart & Lumsden, 1989). This anti-racist curriculum encompasses a wide range of activities and policies. Two very interesting developments are as follows: Students at a Eugene, Oregon middle school were asked to write about their reactions to recent racial incidents in the schools. This assignment moved the students to take action against racism in the schools and community. One student shared his essay at a community assembly. Following his speech, he pointed out that he was wearing a rainbow ribbon, which symbolized that he wanted to live in an anti-racist community. He then asked people in the audience to join his effort and wear a ribbon to show their support of a non-racist community.

In the second incident, Bahati Ansari, formerly on the staff of Clergy and Laity Concerned of Lane County, Oregon, contributed the idea of having a *Racism Free Zone*. This came about after her daughter incurred numerous subtle incidents of racism in a classroom of a district middle school. Ansari borrowed the concept from Eugene's

declaration of a *Nuclear Free Zone*. Here again, students

took action. At the Spencer Butte Middle School,

representatives from each class were chosen to form a

committee, and this committee met several times and

composed a statement which was ratified by the student

body, inscribed on a large plaque, and hung in the front

lobby of the school. It reads:

Racism Free Zone

We will not make statements or symbols
indicating racial prejudice.
Freedom of speech does not extend to hurting others.
We will not judge people by racial stereotypes.
Racism will not be tolerated
and action will be taken to ensure this.
People of every race,creed, and color
will be treated equally
and are welcome here.

Spencer Butte Middle School declared itself a *Racism Free*

Zone on April 13, 1988.

It has been made clear by the previous examples that

through the efforts of professionals, parents and

students, anti-racist/multicultural education can be

developed and practiced. If all schools were to reform

their curriculum to reflect such development, hopes of

reducing racism in schools can become a reality.

Many ways to address racism in schools such as the

arts within multicultural education are taking shape.

This area will be reviewed because it is the method being

used and researched in the study.

The Role of the Arts Within Multicultural Education

Because this study focuses on assessing the impact of
an anti-racist/multicultural[10] arts curriculum on
students, it is essential to understand the relationship
between the arts, multicultural education, and student
learning and development. Therefore this section will be
presented in two parts: 1) an examination of the
interrelationship of the arts and multicultural education;
and 2) a discussion of how the arts within multicultural
education address the learning needs and development of
students.

An Examination of the Interrelationship of the Arts and Multicultural Education

The arts are a core component of multicultural
education because throughout the history of human
existence, culture and experience have remained alive in
"the bosom" of the arts. Multicultural education seeks to
explore and understand the experiences, lifestyles and
contributions of all the world's people. Therefore, the
cultural arts cannot be omitted from the curriculum.
Because multicultural education also seeks to provide an

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[10]It is important to point out that the terms "anti-
racist education" and "multicultural education" will be
used interchangeably throughout this section of the review
because multicultural education is also anti-racist
education (Nieto, 1992).

equitable education for all U.S. students, the development
of diverse teaching strategies for the classroom is
necessary. Interdisciplinary creative and cultural arts
are multisensory strategies which address the sundry
learning styles and intelligences of today's students
(Gardner, 1983).

The advantages of having the arts as a core component
of multicultural education have not yet been realized, in
spite of the efforts of arts educators in curriculum
reform movements. Numerous art educators have attempted
to infuse multicultural art education into the art
classroom. There is also a national organization, "United
States Society for Education Through Art" (USSEA), founded
in 1977, which is a group of art educators who share an
interest in multicultural and cross-cultural concerns
relevant to the field of art education (Lovano-Kerr &
Zimmerman, 1977, pp. 34-37; Wasson, Stuhr, & Petrovich-
Mwaniki, 1990, pp. 234-46).

Art disciplines and individual educators have also
addressed multicultural arts in general education (Daniel,
1990, p. 33). In addition, isolated programs and school
systems have adopted multicultural arts into the total
curriculum[11]. However, there is no national consensus or

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[11]Visual and Performing Arts Curriculum Framework and
Criteria Committee for California Public Schools: K-12
(California State Dept. of Education, Sacramento, 1982).

cohesive movement in education to solicit the integration of the arts into the multicultural education agenda.

In order to assess the place of the arts, it is necessary to review the major concepts and curricular foundations of multicultural education. This section will highlight definitions of both multicultural education and the arts. Following these definitions the connection between multicultural education and the arts will be made in order to explain the importance of the arts within multicultural education.

It is necessary to begin with a discussion of and rationale for multicultural education, because by exploring aspects of multicultural education, a contextual framework for the role of the arts can be formulated.

Multicultural Education

Banks describes multicultural education as a reform movement designed to bring about educational equity for all students, including those from different "races," ethnic groups, social classes, exceptionalities, and sexual orientations (Banks, 1992, p. 21). Nieto similarly defines multicultural education as a process of comprehensive and basic education for all students that uses critical pedagogy as its underlying philosophy and

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focuses on knowledge, reflection, and action as the basis for social change (Nieto, 1992, p. 208).

Although multicultural education is a process, it also has a concrete foundation. Fundamental concepts of multicultural education in the U.S. are that education concerning many world cultures is basic education[12] and that the curricula address reform and inclusion of all cultures. Multicultural education addresses diverse perspectives, learning and teaching styles, teaching strategies, and pedagogical and sociological issues. Since the arts are inseparable from culture as a whole, multicultural arts education must be acknowledged as a viable part of curricula and philosophy of multicultural education. According to Gibson, a multicultural curriculum is one that develops competencies in "multiple systems of standards for perceiving, evaluating, believing, and doing[13]."

Multicultural education curriculum has been evolving for the past twenty years or more. The term "multicultural education" began during the Civil Rights Movement. At its conception multicultural education

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[12]Basic education refers to core curriculum.

[13]Margaret Gibson, Approaches to Multicultural Education in the United States: Some Concepts and Assumptions (Anthropology and Education Quarterly & No. 4, November, 1976, 15) as cited by Bennett (Comprehensive Multicultural Education, 1986).

concentrated on issues of racism in education (Grant & Sleeter, 1987). At the helm of multicultural education development are pioneers, most of whom are established educators and academics[14]. They have gravitated to their ultimate goal of fusing the many perspectives, contributions, and learning styles of our U.S./national society into basic curricula. Through this effort, the definition and content of multicultural education has developed.

Although anti-racism is still an important aspect of multicultural education, the wide spectrum of inclusion sometimes dilutes the efforts of multicultural education as anti-racist education. An example of this would be how numerous schools choose to focus only on the celebration of diversity and not the "uncomfortable" issue of racism.

In spite of the evolution of defining multicultural education over the past twenty years, the majority of multicultural education textbooks used today seldom mention the significance of the arts in multicultural education or provide a definition of the arts. Although Nieto refers to the arts when describing the Eurocentric view of basic education, we are still left without a

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[14]These include among many others, James A. Banks, Christine Bennett, Jim Cummins, Carl Grant, Sonia Nieto, and Christine Sleeter.

definition and clear connection of the arts to the goals of multicultural education[15].

The Arts

Art is a skill acquired by experience or study in a branch of the humanities or the product of such talent and knowledge. It is comprised of natural talent, but is also part of a way of life for numerous cultures. The arts, as interpreted through the western view, are categorized as: "fine arts" which encompass the visual arts (such as painting, sculpture, ceramics, drawing, crafts, photography, video, and film); performing arts (drama, dance, music, and storytelling); and language arts (prose, poetry, and creative writing). When we define the arts, we speak about the aesthetic experience, the beauty produced by art and imagination. The aesthetic experience is the inner-personal and inherent intelligence one uses when appreciating or producing an art form (Arts Framework, 1982).

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[15]"In art history, courses rarely leave France, Italy, and sometimes England in considering the 'great' artists. What is called 'classical' music is classical only in Europe, not in Africa, Asia, or Latin America. This same enthocentrism is found in our history books, which place Europeans and European-Americans as the actors and all others as the recipients, bystanders, or bit players of history" (Nieto, 1992, p. 212).

Though not always acknowledged, the arts are an implicit component of the multicultural education framework. In the classroom where multicultural education is implemented, the arts can bring to life many ethnic and/or cultural experiences. Three concrete examples will help to illustrate this. Howard Rosenburg, an associate professor of art education at the University of Nevada, teaches a course on popular film and multicultural education. After taking this course one student remarked that the opportunities to learn about other cultures such as African-American, Native-American, Hispanic-American, and Asian-American were magnified many times when films were used because they brought to the screen, visions of real life experiences. Rosenburg concludes "while cognitive learning is enhanced by film, affective learning is, to a much larger extent than many of us care to believe, created by film" (Rosenburg, 1979, p. 13).

Dance, drama, music, and storytelling can bring to life immediately the experiences and contributions of dozens of cultures. Daniel, a dance anthropologist, tells us that "...ethnic dance, like folk dance is dance 'of the people'; it is explicitly connected to the sociocultural traditions of the group. It carries a history often retold in dance drama and depicted in ritualistic traditions" (Daniel, 1984, p. 14).

Keil, an ethnomusicologist suggests "...ways that music-dance and music-dance education might shape consciousness toward an agenda of world peace and justice...." (Keil, 1985, p. 27). He proposes a full curriculum of Latin dance-music in our schools: "Latin music-dance, because it is at the center of Afro-European hybrid vigor, is the proper vehicle for creating such an ethos. Once established, this character-shaping music-dance praxis will give students a desire for all the world's musics and a much deeper curiosity about the world in general--its history, geography, cultures, and languages" (Keil, 1985, p. 80).

The arts can address a variety of issues in unique ways (e.g., racism, sexism, age discrimination, violence, drug addiction, parenting, etc.), and can develop other important skills such as critical thinking and leadership ability. Critical thinking helps students discover various points of view, examine issues, and draw conclusions for themselves (Nieto, 1992; Sleeter, 1991). This promotes their sense of value as young citizens, and ultimately develops leadership qualities. Students often begin to take an active role in world issues when critical thinking is incorporated in the classroom. Banks refers to social action as the highest level in multicultural education curricula (Banks, 1992, p. 23). The arts within

multicultural education achieve that level; they are a
proactive teaching tool that reach into the personalities
and intellect of students, and they motivate students to
address social issues (Rubin & Ruffin, 1993, pp. 39-42).

As the nation's schools begin to develop curricula
for multicultural education, the arts can take a prominent
role in establishing a formal partnership with the
schools.

How the Arts Within Multicultural Education Address the Learning and Development of Students

This section will review research on student learning
and development as it pertains to the arts within
multicultural education. It will discuss multiple
intelligence and learning styles as well as review
multicultural art education vs. art in multicultural
education. In addition, problems of definition and bias
and current programs as they relate to student learning
and development will be addressed.

Research Analysis of Student Learning and Development

Recent studies of arts curricula have demonstrated
high student interest and motivation to learn in the
classroom setting (Donaldson, 1993; Gardner, 1993; Rubin &
Ruffin, 1993). According to Rubin and Ruffin, theater
enriches multicultural curriculum, and impacts students'

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cognitive and affective abilities. An example they give

is the play *Tribe*. It is about three Native American

Indian tribes, their way of life, and removal from their

original homelands to reservations by white society.

After viewing this play student audiences were moved

emotionally, gaining a deeper understanding, as well as

being stimulated to think about the reality of Native

American situations (Rubin & Ruffin, 1993).

Although not specifically related to the arts within

multicultural education, the Arts PROPEL project is a

curricular approach to art administered in a multicultural

setting and it directly assesses students' artistic

learning. The project was developed collaboratively by

the Arts and Humanities Division of the Rockefeller

Foundation, the Harvard Project Zero (co-directed by

psychologist Howard Gardner), the Educational Testing

Services and the Pittsburgh Public Schools. Its goal is

to devise a set of assessment instruments that can

document artistic learning during later elementary and

high school years. This is done by using curriculum

modules in conjunction with a processfolio. The study

modules encompass lessons in creative writing, music and

visual arts. Students and teachers document production,

reflection, perception and approaches to the lessons.

Within each artistic component students have recorded

significant growth. The results of this project prompted
Newsweek magazine to select PROPEL as one of the "model"
educational programs in the United States. Students and
teachers in the project praised the curriculum and
assessment method used (Gardner, 1993).

Another study sample of arts curricula having a
positive affect on student learning is an elementary level
multicultural arts project I did in Massachusetts. After
administering this social studies/multicultural arts
program with nine fifth grade classrooms, post-surveys
revealed that 97% of the students desired such programming
in their classrooms on an ongoing basis. They considered
the arts within multicultural education "fun," and could
therefore remember the lessons better. They also felt
they learned more from being able to receive and
communicate information in a variety of ways. Regardless
of cultural background, student participants enjoyed the
mediums of dance, music and drama (Donaldson, 1993).

In each case, students exhibited their interest in
using the medium of art to learn. This reaction is due,
in part, to the multiple learning styles and intelligences
of students.

Multiple Intelligences

Recently work has been done that redefines intelligence. Howard Gardner has been in the forefront of this development. According to Gardner, "a human intellectual competence must entail a set of skills of problem solving--enabling the individual *to resolve genuine problems or difficulties* that he or she encounters and, when appropriate, to create an effective product--and must also entail the potential for *finding or creating problems*--thereby laying the groundwork for the acquisition of new knowledge" (Gardner, 1983, p. 61).

Gardner proposed that intelligence should be seen as a potential. He suggests that there are at least seven types of intelligences: linguistic; spatial; musical; logical; kinesthetic; interpersonal; and intrapersonal. These intelligences vary from person to person, and can be influenced by sociocultural factors, but none should be considered as better than another. In fact, he theorizes that possession of numerous intelligences enables greater total achievement. In the past, our educational institutions have based education standards and curricula almost solely on the logical-analytical intelligence, and many students who possess different intelligences have been classified as low achievers with less intelligence. This is especially true for students culturally different

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from the majority. According to Nieto (1992), "although
not specifically related to cultural differences,
Gardner's work on multiple intelligences has important
implications for culturally compatible education"
(p. 113).

Some researchers have suggested that intelligence is
itself a cultural concept, because a person who is able to
function exceptionally well in his or her environment is
intelligent. This measure of intelligence would differ
according to location and culture, as in "the east's"
acknowledgement of the introspective intellect and "the
west's" adorning of the ability to deal with the abstract
(Educators' Handbook, 1987).

The role of the arts in multicultural education can
be viewed as a missing link between multicultural
education and multiple intelligences and learning styles.
It is an integral piece that bridges the use of additional
learning styles and intelligences in the classroom. This
factor is important with regard to multicultural
education, which argues that equal educational opportunity
needs to be enhanced for students to exercise and explore
their varied learning processes. Through Gardner's
research, education is beginning to acknowledge various
intelligences in the classroom, and the advantages of
using multiple teaching strategies to reach all students.

The arts engage most of the intelligences mentioned
by Gardner, such as the linguistic abilities of poets and
writers, the inter-personal (communication) skills of
actors on stage and the intra-personal aesthetics of arts
as a whole. The arts also utilize visual (spatial), aural
(musical), tactile (touch), and kinesthetic (physical)
intelligences which contribute importantly to integrating
the learning process (Arts Framework, 1982, p. 3). Within
the arts we use many of the intelligences simultaneously.
In fact Gardner concludes "...no performance
(interdisciplinary arts) can come about simply through the
exercise of a single intelligence." The enrichment of the
intelligences of all students through the use of the arts
is outstanding; this also can be said for students'
learning styles. Although learning style is different
from intelligence, the two go hand in hand with regard to
students' educational development.

Learning Styles

    Nieto defines learning style as "the way in which
individuals receive and process information" (Nieto, 1992,
p. 111). Bennett tells us that learning style is an
emerging concept in education, and understanding that

students have varied learning styles has become one of the most promising avenues for improved schooling. According to her, learning style is a combination of heredity and environment (Bennett, 1986). While learning styles reveal differing ways of learning among people of various cultures, Nieto warns that oversimplification can be dangerous. As an example, she cites research by Ortiz that found that because teachers reasoned that Hispanics are said to work well cooperatively, they were forced to share books when there were not enough to go around (Nieto, 1992, p. 113). Instead of learning, these Hispanic children suffered from the teachers' overgeneralizations.

Understanding pitfalls such as these, the arts in multicultural education begin with an awareness of possible learning differences among people from different cultures, i.e., the analytic style characteristic of many Anglo students, the more relational style of many students of color (Hesler, 1987, p. 6) and individual learning preferences, but focus on sharing learning variations in the whole classroom setting. Most students seem to like the use of varied teaching methods in the classroom. Using the arts to learn multicultural concepts, many students feel excited about learning. But these opportunities are being missed because curriculum ideas in

this area are still fragmented. That is, multicultural art education and art in multicultural education are often seen as different subjects.

Multicultural Art Education vs. Art in Multicultural Education

The difference between *multicultural art education* and *art in multicultural education* is that the latter is geared for the general classroom, and the former is designed strictly for the arts classroom. In spite of this difference, there are comparable steps for designing curricula that will enhance student development. At some point in time, it would seem feasible not to use these terminologies at all. If multicultural education would accept the arts as one of its core components, it need not be labeled. Until that happens it may be helpful to unite both concepts, given the confusion of terminology, under the most established term, *multicultural arts education*. In researching both areas, multicultural arts education seems to be ahead in development on the national level. It also utilized the multicultural agenda to create curricula and models. Many of these models are adaptable for the general classroom.

One of the first attempts to address multicultural art education began in the early 1970's. A study of implementing multicultural arts education was administered

by the Arts in a Multicultural Society Project (AMSP), a core component of the Indiana University Multicultural Education Development Program (MEDP) (Lovano-Kerr & Zimmerman, 1977, pp. 34-37). Basic to the development of the AMSP was an extensive review of literature conducted in the areas of cultural anthropology, the artistic contributions of subcultures to general U.S. culture, and learning styles of children from diverse cultural backgrounds. From this review, a conceptual model evolved for multicultural teacher education programs in the arts for Indiana.

The major objective of the AMSP was to provide pre-service and in-service elementary teachers with an understanding and knowledge of the cultural pluralism[16] that exists in national society in and through the arts, and to develop skills for the application of these understandings in a teaching situation. The three broad dimensions of the AMSP were (1) the arts, (2) culture, and (3) education. The arts dimension focused on concepts, values, and skills in the arts which are significant for students in a multicultural context. The cultural dimension included knowledge about cultures in general and

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[16]Cultural pluralism can be defined as "a model based on the premise that all newcomers have a right to maintain their languages and cultures while combining with others to form a new society reflective of all our differences" (Nieto, 1992, p. 307).

knowledge about the particular subcultures previously
excluded from the educational system. The educational
dimension included the development of methods and
strategies that could be used to motivate, instruct, and
evaluate art education through the construction of
meaningful art curricula.

In order to utilize knowledge about the arts,
culture, and education and to design, teach, and evaluate
appropriate multicultural experiences in the arts specific
to the needs of children from diverse cultural
backgrounds, the AMSP provided three major experiential
components: (1) classroom experiences; (2) instructional
materials development; and (3) field experiences (Lovano-
Kerr & Zimmerman, 1977). From these components and the
conceptional model, a curriculum model was devised.
Although both models pertain to visual arts, they may be
adapted to all art mediums and assist in the further
development of a cohesive arts in multicultural education
curriculum for college level, and K-12 instruction.

In their research, Lovano-Kerr and Zimmerman also
point out that social values inherent in the art
experience have been largely overlooked. They insist that
in order for teachers to gain skills in teaching
multicultural art education, the development of
multicultural programs should be among the top priorities

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in schools of education across the country. But, they are not, as reported by Taylor, (1973, pp. 9-13), who worked on ethnic arts as a curriculum concept. She states that teacher preparation in the arts puts heavy emphasis on studio art, art history, and theoretical studies in art education and suggests that art education may have moved itself too far from the people that it hopes to serve.

Today many art educators are recognizing the importance of including multicultural approaches in their curriculum. Through the development of six position statements for teaching art in the multicultural classroom Wasson, Stuhr, and Petrovich-Mwaniki seek to assist art educators in recognizing and respecting the sociocultural diversity that may be present in their classrooms, by designing and implementing culturally responsive art curricula. These position statements follow the guidelines of multicultural education as interpreted by such educators as Banks (1991), Chinn and Gollnick (1990), and Sleeter (1991).

Most of the multicultural arts research suggests that art educators must become knowledgeable in socio-anthropological art studies. This means focusing on knowledge of the makers of art, as well as the sociocultural context in which art is produced (Wasson, Stuhr, & Petrovich-Mwaniki, 1992). The arts in

multicultural education on the other hand, advocates that
general classroom teachers are able to use the creative
arts in teaching multicultural/basic curricula (Daniel,
1990, pp. 20-22). However, numerous artists who support
the arts within multicultural education debate whether
general classroom teachers can provide this instruction.
They feel that traditional artists must directly
visit classrooms in person to share these traditional
aspects of multicultural education[17]. In order to
fulfill the learning aspirations of students both the
artist and general classroom teacher should be utilized.
Developing the skills of non-artist teachers and
continuously contracting visiting artists will help to
overcome such educational conflicts.

Problems of Definition and Bias

In researching the role of the arts in multicultural
education, problems of definition and bias have been
found. The New York State Cultural Arts Task Force
released a report entitled Toward Cultural Democracy: The
Development and Implementation of a Multicultural Arts

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[17]This information is based by my twenty years of
experience and communication with traditional artists.

<u>Policy for New York State</u> (1989). Its basic contention is that the definition and philosophy of art and culture for people of color differs from that of Europeans.

The problem of difference emerges when we consider European art as mainstream and non-European art as marginalized in the curriculum. Arts education curricula should seek to include all viewpoints positively. The Western/modernism model of "art for art's sake" and the Worldview/traditional model of "art as a way of life" can be merged in ways that complement the teachings of multicultural education, as opposed to being separate entities competing against each other. Kristin Congdon, who has researched multicultural approaches to art criticism (1989), states that one culture's way of structuring the world cannot be "better" than another; it is simply different. Thus, "the elite Western perspective of art, that which is promoted in most art history books and magazines, is a valid one, but it is not the only approach[18]." Congdon gives examples of how the Yoruba judge everything aesthetically, from the color and taste of yam to the qualities of dye, and suggests that Euro-American art criticism should at least attempt to discuss art in similarly sensitive or different ways. Multi-

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[18]Kristin Congdon <u>Multicultural Approaches to Art Criticism</u> (*Studies in Art Education: A Journal of Issues and Research*, 1989, <u>30</u>(3), 176-184).

cultural art educators from all ethnic and cultural backgrounds must be representative of such diversity.

In the preparation of a multicultural arts education curriculum, the role of teachers from underrepresented communities is paramount because their involvement helps to breakdown our tendencies towards "Western European" perspective. As Lovano-Kerr and Zimmerman conclude, multicultural arts education is a powerful way of transmitting the concept of cultural pluralism to all people (1977, p. 34). Yet, Lovano-Kerr and Zimmerman concept does not reach all people. Multicultural art education is seen primarily as diversity approaches for the art classroom, and as such, arts pluralism is presently and most frequently recognized in visual arts and not promoted as such in other art mediums. Performing/cultural arts, language arts, and media arts are all essences of multicultural art education, and can be used in the general classroom. There is a tremendous void between traditional and modern interdisciplinary development of general classroom instruction. To insure well-rounded development of students, concepts used in multicultural art classroom must be adapted for more general use, but these concepts have to be broadened with the input from artists of color and from performing art mediums.

At present, multicultural art classroom curriculum guidelines are geared toward the Anglo-European American art teacher in a multicultural (ethnically diverse) art classroom. These guidelines suggest that teachers learn about their students' sociocultural environments and their diverse arts. The guidelines suggest inclusion of parents and community talent in lesson planning, and visits throughout the neighborhood[19]. These guidelines are important to the success of any teacher or student in a multicultural art classroom setting, but the varied styles and disciplines, teaching approaches, and experiential knowledge of artists of color must also be incorporated in order to make the curriculum truly diverse. Frequently, artists of color bring cultural know-how and sensitivity to the classroom. Yet, these assets are often overlooked by schools seeking to infuse multicultural arts education into the curriculum. Because of this concern of a lack of recognition and hiring of artists of color, the following section places a special emphasis on mainstreaming artists of color into multicultural arts programs.

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[19]Art, Culture, and Ethnicity, Bernard Young, ed., (1990), and Curriculum Guidelines for the Multicultural Art Classroom, Wasson, Stuhr, & Petrovich-Mwaniki (1992).

Programming

Nationwide research with input from diverse artists, art institutions, specialists, and educators is a necessity in order to establish equitable guidelines for the role of the arts in multicultural education. It is essential to study and compare what has been done, analyze and then disseminate curricula. Through this exposure, educators with an interest in the arts can make their work known. Perhaps they can establish a national network and become viable members in the associated groups (multicultural education and multicultural arts).

A number of positive programs have been organized already. These include Curriculum for Restructuring Education and New Teaching Strategies (CURRENTS) in New Mexico. CURRENTS objectives are to ensure that multicultural arts and humanities serve as a basis for both teacher enhancement and systemic change in restructuring elementary and secondary schools throughout New Mexico, reflecting the rich and multi-faceted heritage of the state. Inhabiting Other Lives, a program in the Dade County School System in Florida, is seeking to design a multicultural arts curriculum that will help overcome racial and ethnic barriers and conflict among students.

Although anti-racist arts programming is considered multicultural arts programming, it uses the direct

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approach to the specific social problem of racism. At present, there is a need to formally include anti-racist arts programming, and other social/political arts curricula into the multicultural education/multicultural arts agenda, because it is often not supported and excluded from school systems attempting to infuse multicultural education in the curriculum.

Various anti-racist arts programs have been done at local levels such as the "Rock Against Racism" program developed in Boston during the 1980's desegregation turbulence. This group wrote and sang rap songs within the schools, addressing issues of racism. But as incidents quieted, the program eventually phased out[20]. This is the case with many anti-racist art programs. Within school systems, the value of the arts to address social and political issues has not been realized. Instead, the arts are seldom utilized in the general classroom to teach about or counter oppression issues. Much of this is due to the evasiveness of addressing such issues as racism in schools. This is coupled with the lack of knowledge and respect of the arts for its teaching capabilities in all areas of education, and in particular, its special contributions to multicultural education.

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[20]As an affiliate of this group, I was privileged to this information.

Several anti-racist/multicultural arts curricula have
been noted by Rubin and Ruffin (1993). These include
A. Nadine Burkes' efforts to study racism through poetry.
Through this approach teachers use drama to address both
the racist and the victim, helping students to gain
insight and understanding (Rubin & Ruffin, 1993). Jenoure
suggests that "using social and political themes through
the arts may help students to clarify their cultural
definitions, identities, and purposes" (1993, p. 22).

In reviewing how anti-racist/multicultural arts
curricula benefits the learning and development of
students, it is apparent that using the arts to teach
anti-racist/multicultural education has great potential to
motivate the growth and development of students. Yet, it
is also evident that further programming needs to be
developed, support solicited, and research studies
administered to develop the vast possibilities of the arts
as anti-racist/multicultural education.

<u>Summary</u>

The review of literature in this chapter has
developed a conceptual basis for the present study. The
literature on racism in United States schools has provided
an in-depth look at the current problems of racism in
schools. Recognizing the extent of this dilemma

demonstrates the immense need to urgently address this problem. Yet, as this section clearly points out, schools and educators are hesitant to facilitate anti-racist curricula and instruction on their own. Therefore, students need to take an active role in this development.

The literature on the role of the arts in multicultural education addressed the significance of using the arts in multicultural education. It highlighted the need for further inquiry, acceptance and development by multicultural education curriculum planners. It also pointed out the ability of the arts within multicultural education to enhance student learning and development in areas of cultural, intellectual and social awareness.

Both of these literature reviews were necessary to provide insights into the design of the project study, the development of pertinent research questions, and the further understanding of what, why and how to assess the impact of an anti-racist arts curriculum on high school students in a peer education program. In the next chapter, a detailed description of the program will be provided.

CHAPTER III

DESIGN AND METHODOLOGY

Introduction

In this chapter, I will reiterate the purpose of the study and explain the research design and methodology. As part of the description of the design I will describe the setting in which the research took place to give readers a context for understanding the study. In addition, I will describe the social context of the study to highlight the various incidents and studies that took place in the school system and prompted the study project. Following this, the research methodology will be described, and a description and rationale for using each of the research components to assist in analyzing the study will be given.

The study sought to answer the following research questions:

1) How do students perceive racism and its effects on their learning and behavioral development?

2) Can multicultural arts curricula empower students to address racism in U.S. schools?

The purpose of this study was to explore and assess creative avenues of challenging racism in one urban high school through the development of an anti-racist peer education curriculum model that utilized perspectives from

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multicultural education, the arts and media. The
importance of this research is two-fold: it fills a void
in understanding the success of student-designed
curricula, and students' views on racism and multicultural
education and the arts; and it opens the way for further
development in these areas.

The research has sought to document evidence for the
purpose of building a base for this concept of teaching
and learning.

Research Design and Methodology

The design of the study project included a student-
designed curriculum model. It is composed of the
coursework, auditions process, production arrangement and
performances, and curricular materials used to administer
the project. The setting and social context of the study
will be discussed first.

The underlying pedagogy of the project was
multicultural education as defined by Nieto (1992, p. 14).
In conjunction with this multicultural education
pedagogy, the arts were taught as a significant component
of multicultural education.

The methodology used for the study was a case/project
study utilizing a qualitative approach. This approach

enabled me to identify dynamics of behavior and
perceptions. The data included student interviews, field
notes, audience surveys, and videotapes of productions.
These data will be discussed in this section. In addition,
support data from previous Branchard School efforts were
used, which included the *Student Race Relations Survey* and
the *Multicultural Arts Survey/Branchard (pseudonym)*
Elementary School Pilot Survey (Donaldson, 1992).

All of the data collected were used to understand the
depth of interest, and the perspectives of students
concerning racism and empowerment.

Setting and Social Context

The Branchard School System (pseudonym) is a large
urban school system in Massachusetts with a student
population of 25,000. The ethnic breakdown of the student
population is 37% European-American, 33% African-American,
28% Hispanic-American, and 2% Asian-American and other.
This breakdown is also representative of the city's
residents.

The project, which is the subject of this research,
was a multicultural/anti-racist education course/
production for high school students interested in
formulating a performance peer education group. It was
accepted by the Branchard School Department and was

administered at the Branchard High School site. The
project was encouraged because of the racial tension
occurring within the overall school system.

As with many school systems today, the Branchard
School System encountered media exposure for numerous
racist incidents such as students of color being
disproportionately suspended from school, and the lack of
people of color in administrative positions. In one
specific incident at Branchard High School, which has a
heterogeneous student population of 2,000, a teacher wrote
disparaging comments about the lack of ability, the sexual
promiscuity, and the violent behavior of students of
color.

The community and the school department rose to
address these racial problems. Although Branchard High
School is ethnically diverse, its residents live basically
in culturally specific neighborhoods. In spite of this
segregation, through the efforts of community
organizations and the school department, an educational
summit was sponsored. Approximately 800 people, from all
sectors of the community, attended to voice their concerns
of racism in the schools.

In June, 1992, the Branchard School Department issued
a race relations survey to over 2,000 eighth and eleventh
grade students throughout the system for the purpose of

assessing students' perceptions of racism in the schools. No significant differences were found for gender, language, age, suspension, definition of racism given, or solution offered (segments of the study). There were, however, significant differences for school, race and grade. Two schools in the district perceived a significantly greater level of racism than other schools. Blacks and Asians perceived a significantly greater level of racism than other groups in the system. Senior high students perceived a significantly higher level of racism than middle school students.

This survey supports the direct data and reflects a quantitative look at the perceptions of students that racism exists in their schools. The results of this data determined the need for further investigation and follow-up. In addition, during this same time, I was administering an elementary multicultural arts education pilot program and survey to help combat the racism and violence occurring within the school system. This survey also helped to support other data and reflects a quantitative look at students' interest in multicultural arts education. Through this program, multicultural arts were infused into the social studies unit of nine fifth grade classrooms in the Branchard School System. One hundred and seventy-three students and their teachers

involved in this program were given preliminary and post surveys. Out of this number, 168 students said they would like to have multicultural arts education included on an ongoing basis, in regular subjects (Appendix C).

The elementary multicultural arts study gave additional evidence that students in the system are fully interested in multicultural arts curriculum. Specifically, the fifth grade study helped to address how anti-racist/multicultural arts can help students become empowered through multicultural arts activities, one of the research questions of the present study.

Following the summit and the surveys, community/ school ad hoc-committees were formulated to make recommendations for school improvement. Recommendations from each committee were submitted. One of these suggested that "a task force of secondary students be established to address issues of racism and culture via training in areas such as bias awareness and communication skills. The students would study racism, multicultural understanding and sensitivity, and student-student, student-staff, student-community relations" (Student Race Relations Survey, 1992). It was in response to this recommendation that the student anti-racist/multicultural project was developed.

Having worked with the task force and on other
projects for the school system, I approached the deputy
school superintendent to ask him to allow me to develop an
anti-racist/multicultural arts program/study at the high
school and he consented. This school had been widely
exposed by the media for the racist incidents taking place
there. Numerous newscasts featured Branchard High School
students voicing distress over such issues at their
school. This was an opportune time to go in and get the
students involved in a social action project to address
the issue of racism in schools.

After receiving the consent of the school department
I met with the principal, who agreed also, and directed me
to the peer education leader. The students in the peer
education program designed events on social issues both in
and out of school. I was welcomed by the leader and the
group. The peer education group consisted of eighty
students who met during activity periods. During the
school year they had guest speakers and projects such as
the NES (Northern Educational Services) AIDS Awareness
program. Students would learn all aspects of AIDS
awareness and then go out with the program director to
present this topic at other schools. This experience was
in keeping with the plans of the anti-racist/multicultural

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arts project because the participants would also have to dialogue and perform for others.

The students enrolled in the peer education program had outstanding leadership skills. They voted to promote the anti-racist/multicultural arts project to the rest of the school, to give all students the opportunity to address the issue of racism. They created audition posters and put them up throughout the school. Numerous students came to the auditions but the core of the cast were members of the peer education group.

Student-Designed Curriculum Model

I have chosen to use a project study approach in order to analyze student responses to creating an anti-racist/multicultural arts and media curriculum. This research format has the ability to reach numerous school systems because schools can use this curriculum model to address racism. In addition, schools can schedule the peer education anti-racist group, from the study project, to come in and perform the anti-racism play[21].

Without students, it would not be necessary to have educational institutions. Therefore students are the most

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[21]In preparing for the project study numerous schools and school systems have asked that I share the data and curriculum paradigms.

important element of any school. According to Seidman, there is a great deal of research on schooling in the United States; yet little of it is based on studies involving the perspectives of students (1991). In order to analyze the problems of racism in U.S. schools and to develop anti-racist curriculum, it was imperative to gather the views and experiences of the students. The design of the study project enabled this to take place.

The participants of the project created a problem-solving model/play entitled "Let's Stop Racism in Our Schools," which was performed at Branchard High School twice, and at a racially troubled suburban middle school.

In response to the racial problems of the Branchard School System, the study-project sought to provide racism prevention programs on all levels. A study-project such as this was well needed, because it not only covered the system goal for programming, but it was capable of reaching out to the majority of schools in the system. One of the goals of the study was to encourage as many schools as possible within the system to begin racism prevention support groups of their own. One of the main objectives for the project was for selected students to be exposed to how the arts can be utilized to teach with a multicultural perspective, and in particular, to address issues of racism. The objective was also to enable

students to create their own performance model using
various anti-racism models as guides, and to formulate a
peer education group that could perform for other students
throughout the system.

Students attempted to meet these objectives through
intensive sessions in the arts, problem-solving, and
multicultural education, under the guidance of a
specialist. This was achieved through the projects'
coursework.

A description of the actual coursework follows.

Project Announcement

The project was announced at the high school through
handout and posted announcement fliers. A ten-week
course commenced in March, 1993. Students met two days
a week for classes and then for rehearsals. The project
director/researcher visited the high school and spoke with
interested students about the project. The first class
was scheduled as a participatory drama, dance, and music
workshop led by the project director and an accompanist.
It demonstrated one aspect of how racism began in the U.S.
(i.e., through a re-enactment of the forced migration and
chattel slavery of African people to America). The
purpose of the workshop was to illuminate the roots of
racism in the U.S. and to display the significance of the

arts in teaching multicultural education. Following the workshop, forty-two interested students signed up for auditions in a number of areas: a) creative writing; b) video production; c) music; d) dance; e) drama; f) graphic arts; and g) artistic directing & stage management. Given the population of this particular school, the interested students represented a variety of cultures.

In addition to these areas, auditioning students stated why they were interested in participating in an anti-racism project. Most had direct or indirect experiences with racism, or were interested in doing activities using the arts.

The Project

Following the auditions, twenty students were selected to participate in the project on the basis of talent and commitment. Classes met twice a week during a fifty-minute activity period. Because additional time was needed, after-school meetings were scheduled twice a week from 2:30-4:00pm. During the first four weeks of the project, the classes focused on learning about racism and students shared their experiences of racism. These experiences were integrated into the "anti-racist/ multicultural education" script, which was based on teaching others about racism. The goal of creating the

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script was to present the problem, the historical background, and suggestions for solutions. The script was open-ended in that it allowed for further discussion between cast members and their audiences. Students developed the script based upon what they learned and shared during the coursework.

My role in this development was as an artistic producer/arranger and project director/educational facilitator. I made sure the script had continuity and was feasible for production. I encouraged the student writers to include all of the important points made by the cast members. In addition, I influenced the group to include educational entertainment such as African dancing to portray the kidnapping of Africans to America, Step dancing, poetry for the protest march and a theme song about the tragedies of racism. I taught the students that if the play was both educational and entertaining to the audience, in most cases, they would retain much more of the information.

The last six weeks of the course focused on production: rehearsals, performances, and evaluation. Students did a total of three performances during this time period. These included: 1) a "work-in-progress" showing for teachers, administrators, parents, and community leaders in order to receive input on further

development; 2) a performance for middle school students
in another town; and 3) a performance at the high school
for fellow students.

Production Arrangement/Performances

The production arrangement/performances began with
script writing. Assigned student writers recorded minutes
from each class; participants' ideas and experiences were
creatively condensed into script form of approximately
20-25 minutes. In considering that school periods are
traditionally 50 minutes long, the timing of the script
performance allowed for a 30 minute discussion between the
audience and performers. This dialogue was equally
important as the script.

The script draft was given to the project director
for final editing; once approved by the participants,
casting took place. After the "showing," the script was
revised based on the performers and triangulator's (more
will be said about the triangulator further on) video
analysis, and feedback from the audience.

The arrangement for rehearsal and performances began
with participants memorizing their parts. Rehearsals
then followed a sequential pattern according to the
student-designed script of four acts: 1) the protest
march; 2) students' expressions; 3) roots of racism; and

4) students' solutions for reducing racism. In addition, students practiced articulating their responses to audience questions and comments. This was done through mock sessions administered by the project director.

After the "showing," students memorized the revised script and rehearsed for the middle school performance. After the performance, minor revisions were made according to the middle school teacher survey evaluations, audience discussion, and participant recommendation, in order to prepare for the final performance scheduled.

Curricular Materials

Curricular materials used for the project included the course text Think About Racism by Linda Mizell and articles donated by the Healing Racism Institute and the University of Massachusetts course (#377), Introduction to Multicultural Education. Regular videotaping was also a part of the curriculum, giving the students the opportunity to critique themselves on an ongoing basis.

Management of Data

The management of all data was organized and stored in a file entitled Racism in U.S. Schools. Each section of the data was color coded as follows:

* log/journal - purple

* production videotapes - green

* audiotapes/qualitative interviews - orange

* preliminary surveys: Race Relations Survey - red

* Elementary Arts Survey - blue

* audience evaluation - yellow

All responses were grouped into two categories, which were consistent with my main research questions. Those categories were: 1) anti-racist/multicultural arts; and 2) perceptions of racism with regard to student learning and development.

According to each area of data and its placement into the two categories, the comparative analysis was completed and research findings were formulated.

The highlight of this comparative analysis was to document what the data had in common. In analyzing these data, common themes surfaced as sample models for schools interested in doing similar anti-racist curriculum. Greater value and appreciation of multicultural education, the arts and media may also emerge for educators reviewing the findings and analysis of this study.

The research components provided multiple data sources to assess the perceptions of students and the impact of the project study. The data components will now be discussed.

Student Interviews

Qualitative interviews with students were the heart of the data. Although the original intent of the study was to interview the students individually, I chose to comply with the students' request to have small group interviews instead. I deduced that, since much of the project was centered around group discussion and team effort, it was acceptable to grant their group interview request. The small group interviews ranged from two to eight students being interviewed at any one time and were arranged according to the students' availability. Those interview dates were June 16, July 22, and July 27, 1993. These interviews lasted approximately one to one and a half hours. They were recorded on audio tape cassette and transcribed for research purposes. On the audiotapes and in the other documented data, students remained anonymous. They expressed their personal views of racism in the schools and whether this curriculum has empowered them to do something about it.

The participant interviews were the central focus for analyzing the study. The interviews were guided by (but not limited to) fourteen questions (Appendix F).

Much of the student interview data directly reveal answers to the overall research questions. Therefore, an analytical summary was made with this information. In

following the suggestion of Seidman, the analysis of the
interview data took place after the completion of all the
interviews. I created a fictitious name for each
participant and compiled individual profiles from the
interviews and field notes. Of twenty original
participants, fourteen completed the interviews. Because
of the small number of students and the group interview
process used, I decided to develop an overview profile for
each student. Each of these profiles is included in the
analysis of findings.

Journal/Field Notes

A significant measurement component of the project
study data was the project journal. During each meeting
with students, an entry was made in the project log
journal. The journal highlighted student participation,
including discussions, problems, and activities
accomplished for that day. It was used as an instrument
to measure students' ongoing interest levels, and progress
in learning more about racism. In addition, attendance,
scheduling and planning were documented in the journal.
It was necessary to use the journal because only one
qualitative interview was scheduled with each student.

The journal was also used to record comments made by
audiences after performances. This method reinforced the

audience evaluation survey because many teachers and students did not participate in that survey.

In addition, observations from the projects' adult evaluators (social studies curriculum director, deputy superintendent, school principal, peer education leader, and triangulator) were documented in the journal.

These field notes provided additional information needed to craft the student profiles as well as feedback for the comparative analysis. It also greatly assisted in evaluating the research.

Review of Video Production

The students' participation in the project was documented not only in text but on video and audio cassette for further analysis. The value of documenting such data on video is great. It is estimated that 80% of human learning is done through visual contact (Wyman, 1991).

With this in mind, a videotape of the "showing," the peer performance, and demonstration tape, without a live audience, were recorded and used as a learning tool for project participants. The students were able to assess their performance and audience responses by critiquing these videotapes. Their analysis was recorded on audio cassette tape and included each student's profile.

Prior to the student interview sessions, two videos of the production were shown, the June 1st peer performance and the demonstration performance.

Audience Evaluations

Audience evaluations were also administered and collected for the study. Two methods were used. The first was a five-question survey including information on ethnic background, gender and status (work or school) for obtaining demographic data. The survey questions are included in Appendix F. This survey reinforced the question and answer period after each performance. It gave the opportunity for students and teachers who were unable to speak during the discussion to share their opinions.

In particular, all teachers who attended student performances were asked to complete the evaluations for the purpose of documenting teacher support. In addition, the "peer performance" student audience was given the surveys.

The second method of evaluation consisted of the verbal responses of the audience that took place directly following each performance. The general sentiments of the audiences were recorded in the project journal.

The project participants performed three productions. The first two performances only sought to distribute surveys to adults in attendance such as teachers, administrators, parents and community members, for the purpose of identifying teacher/adult multicultural art curriculum support.

The third performance was in front of their peers. Approximately 500 eleventh grade students attended. Each student was given an evaluation survey prior to performance. Following the performance only 47 students had completed the survey.

These surveys were compiled according to ethnicity, 12 students were white, 10 African-American, 1 Hispanic, 3 biracial, and 21 unidentified. The majority of identified white students (10) perceived that racism affected students' learning. These findings will be discussed in Chapter V.

These data assisted in the comparative analysis in determining teacher and student interest in using multicultural/anti-racist arts curriculum to address racism in the schools.

Summary

In this chapter, I have detailed the study in terms of its research design, methodology, and data components. The methodology which used such diverse approaches as qualitative interviewing, quantitative surveys, evaluation, field notes, and video ensured the probability of discerning students' perceptions concerning the effects of learning problems due to racism, and whether students can become empowered to address such issues through the arts.

The methodology consisted of a variety of approaches to address the creative nature of the research project and to analyze the interdisciplinary arts used in the project.

Qualitative interviews with the students were also conducted. The flexibility of this process allowed for individual self expression and introspection. A trusting relationship between the interviewer and students developed the opportunities for students to tell "their stories." It is the heartfelt story that makes the most permanent impression.

In the fourth chapter, you will be introduced to the project participants/students through profiles developed from the group interviews in their own words.

CHAPTER IV

PARTICIPANT PROFILES

Introduction

The interviews have been crafted into individual student profiles which are the main focus of this chapter. Because student profiles are the crux of the research, it is necessary to review them before moving on to the research analysis and findings. The purpose of documenting these profiles is to answer the key research questions which are:

(1) How do students perceive racism and its effects on student learning and behavioral development?

(2) How can multicultural arts curricula empower students to address racism in the U.S.?

One major emphasis of this research is to document information from the students' point of view. This is important if we are to understand the problems they face in school as well as their abilities to address the problems themselves.

Specifically, these profiles will focus on the participants' personal experiences with racism in school and how, as participants of an anti-racist/multicultural arts project, they were able to develop leadership skills

to promote the reduction of racism in their school. The student profiles are the integration of excerpts from the student interviews and research field/journal notes (see documentation in Chapter V).

During the interviews, students responded primarily to the research questions. The field notes help to introduce each of the student profiles. Students' ages, ethnicity, and participation in the development of the script are also included.

Although the profiles encompass a variety of cultures, a majority of the students are African-American (eight out of fourteen). During the auditions, more African-American students attended than any other ethnic group in the school. This corroborates, in part, the findings from the Branchard Schools' "Student Race Relations Survey" (June, 1993). This survey found that African-American students perceived the highest rates of racism in school. This result is supported by other studies that reveal that African-American students perceive racism and are traditionally the major targets of it (Murray & Clark, 1990). In light of these facts, it is important to further explore students', especially those of African-American, views of racism in schools, to find

out whether anti-racist curriculum can empower them to
address such issues.

The participant profiles are arranged according to
the key research questions. The students' names in this
section are fictitious to protect their anonymity.

Marion

Marion is a Trinidadian-American. She was 17 years
old at the time of the interview. Marion got involved
with the project out of a deep concern for addressing
issues of racism because she had numerous experiences with
racism in school. There was one in particular that we
used in the play. Marion had been placed in a special
needs class and kept there for half the year before her
teachers realized she belonged in regular college
preparation classes. The school had assumed because of
her accent that she was a special needs student. They did
not give her any testing to find out otherwise. The
following is an account of Marion's sentiments about the
project and experiences with racism in school.

Racism has affected me at school in the
following way. Last year I had a little
incident with history classes. I wasn't learning
anything about me. It made me feel very
discouraged. I didn't have the urge to go to

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classes. I didn't have the urge to go to
school. I just felt I wasn't learning anything
about myself, so therefore I was not important.
It can do that to you if you're not a strong
person. It can make you feel very discouraged.
Also, when teachers do not allow you to
participate sometimes in classes, it really
makes you feel you're not very important, and
you don't have a part to do with the learning
process. Like in my algebra class, the teacher
has the tendency of teaching the white side
first and then teaching the minority side
afterwards. That makes you feel like you're
getting the leftovers, second best or whatever.
Yes, it has a very discouraging affect.

I find that I am a very
angry individual. I think it is because of
racism and how it has affected me. But I'm
learning how to deal with it. I think through
my anger I have become a much stronger
individual and therefore I can deal with more
situations.

I felt very empowered [participating in
this project] and I still do. I was very
discouraged, a little at the end [lack of moral

support from their school] but now I know I have a voice and my voice is important. Therefore I can continue and carry on with educating people and letting them know. It is important for me to educate the youth, especially the younger ones because we are the future and for racism to end we have to start somewhere. The younger ones, like the kids in the suburban middle school [where they performed] are eager to learn. I think they're not faced with as much stuff as the older kids are, they just love everybody. If we start educating them sooner, when they get older they'll know that these things are wrong. Yet and still, I think that we should pay attention to the youth because they also have a voice. If we educate them and let them know that their voices are important and that races are not a bad thing, it will be a very strong position.

I have leadership skills and I think the whole experience here has strengthened them. Before I was really shy but now I can go out there and say what I have to say because I have a voice and it should be heard. I was educated a lot about racism but this whole experience has

perked me up. It's given me a little in-step, like how to deal with it and respond to it. It has made me a more developed person all around than before.

I think the arts are important because people are more interested in real life stuff, like the racism thing. Things that are real seem appealing to the youth because it's real. The kids are tired of seeing this fake stuff and this whole fake thing that's going on. People want to see the real stuff so that they can deal with it. If it is real to them they'll be able to understand it.

I've learned that racism is indeed a problem but that people are willing to come together to deal with it and that races can come together and work to improve a situation and make things better because in our cast we had Hispanics, whites and blacks and everybody worked nicely together. I've learned that people are just people. The whole experience was a powerful thing and that we can take a lot of positive steps.

Next time I think we should have smaller audiences because I think they kind of feel

embarrassed to respond sometimes. If we

concentrate on them they'll be more eager. As

for the teachers, a lot of them are afraid of

the subject, or they do not know anything about

the subject. Guilt has a big part to play with

it too. I would think if you educate them and

say this is everyone's problem not just your

problem, they may accept what we are trying to

do.

Ramon

Ramon very often refers to himself as "Spanish." He

was 17 years old at the time of the interview. Ramon was

very enthusiastic about the project because he had been in

several plays and was interested in continuing his

dramatic pursuits. In addition to his dramatic interests,

he was enthusiastic about participating because he had

experienced several racist incidents and he was committed

to trying to reduce racism in the schools. One of his

experiences was shared in the play. In his own words, in

the play he says:

As I entered my new class the teacher

automatically stopped me and asked if I was in

the right class. As I looked around and saw

that I was the only Spanish person there, it dawned on me that she thought I should not have been placed in an advanced class. Once I showed her my class schedule she then asked if I'm sure I want to be there. I answered yes, and then she warned me not to get out of line while in her class. A few weeks later she came up to me and said "You're not what I expected, you're a good kid." Why is it that I was prejudged by my race to begin with?

*   *   *

Racism and how it affects me is not only with the teachers; it is with the students too. I remember when I was in C. P. (College Preparation) classes and I was the only Spanish kid in there, and I used to be real good at math but all the other kids were white and I had just moved from an all-Spanish neighborhood and they didn't like me in that class. Because I was Spanish everybody used to ask me about Spanish questions. I learned more spanish in math than I did math. I didn't learn no math at all.

I've got friends now (after being in this play). Well, I've got some friends I can depend on. I've got like a bigger family. I know I

can go to Mohammad and Mohammad can come to me,
or if I have a problem I can go to somebody, I'm
not alone anymore. I have a more positive
attitude. I can walk down the hallway with my
head held high and no one will bother me because
I have friends.

I really enjoyed working with this play. I
was in other plays but we never went out to
other schools. They didn't really give me what
I wanted. When we started this play I really
liked it. I stuck with it. I feel it benefitted
quite a lot of people out there. I think we are
helping some students because there are some
students that have come up to me and asked me
about what I was doing and what I was trying to
say. I explained it to them and some people
walked away like "na.. it's always gonna be like
that," but other people were interested and
wanted to become a part of what I was doing. I
think we touched some people but we can't please
everybody.

Jessica

Jessica identifies herself as white American. She
was 15 years old at the time of the interview. Jessica

came to the project later than the others, by way of
Ramon. Her main interest in the beginning was to act.
She had been in several plays prior to this one and her
skills in acting were very honed. She received a crash
course in racism, memorized the revised script and was on
stage for the last performance which was done at Branchard
High in front of their peers. Her first experience of
audience reception was painful because this audience was
very noisy and rude.

I never actually had a teacher who is
racist. I mean, I never encountered any teacher
who was racist against anybody, that I know of.
If one of my teachers was racist, I'd be
surprised. I don't think I have any of them
that are. But I think if I would encounter any
teacher that was racist it would be hard on
everybody in the class. It is hard for
everybody to learn because everybody has to work
together to learn. It is not as easy if the
teachers are trying to put down certain people.
In a class everybody is supposed to speak up, in
way. Everybody should have discussions about
what you are learning and if certain people are
left out, you don't really get as much out of
the classes as you should.

When you are reading a textbook most of what you learn is from the white male point of view, and that's all you learn. That's some of the problem why people are racist because they don't know about other cultures. I think one of the ways to try to stop racism is through education, through people learning about others. If you know more about others you won't really think of them as different or that something is wrong with them, but that's not true. I think the more people learn about others then the less people will feel that way.

I think that being in this play has helped me, number one, to realize how much racism there is out there, because I said before I was really surprised. I always knew that racism was a problem but seeing how people reacted to us made me think a lot about how people feel about other people. A lot of people are racist and it just surprised me, some of the people who are my friends that reacted to what I did that way. This made me mad and this helps me learn about what other people think.

I think that the arts help to develop leadership roles because I think that people are

most interested in the arts. You can see

something, hear something and it makes more of a

difference than just reading something or being

told something. Also, the arts are a way to

express yourself through music, writing and

acting, then just saying things. It's easier to

express yourself in a different way and it helps

because students are more apt to listen to

things that they can feel, see and listen to.

Students' voices should be heard because a

lot of the problem does come from the students.

Us students are thrown together everyday for six

periods a day. We have to learn how to work

together or not work against each other. And to

hear what people think helps to form your own

views, also it helps for you to realize how

people will actually think. I didn't know how a

lot of people thought before this play. I think

it is good to know what other people think.

The project is very needed in our school.

So many people who I didn't think were racist

actually are. I really didn't think there were

that many people who felt that way in school.

Maybe I'm being naive but I really didn't. I

was scared after that performance. There were

people saying that they were going to kill us and beat us up, and all sorts of other stuff. It was uncalled for, even if they didn't agree with us. I mean if I was listening to a group I would at least go in with an open mind about it. The audience was being very immature it really made me mad and upset me a lot.

I am glad I got involved with this play because it gave me a chance to voice my opinion against something that I really believe needs addressing. I love the chance to get up and say my opinion whenever possible. It gave me a chance to do that and also gave me a chance to learn things that I did not learn before and meet people in the school that I didn't know before. It was a good experience and I feel that we have helped a few people out there and we have helped ourselves. I felt it was worthwhile. I'm going to be in this next year and the year after because I have two more years. I'm just going to stick with it because it's something I really believe in. Hopefully we can get more people to join us and try to influence people on the way they think.

Marcel

Marcel chooses to be called African-American. He was 16 years old at the time of the interview. His favorite medium in the arts is music. He was a choir member both in and out of school. When he auditioned for the play, he was very bashful. Yet, he was very motivated to combat issues of racism in the schools.

Racism can affect my learning by many ways. I don't know if they are all obvious but to me they are. Like if I had a teacher who is racist, let's say against African-Americans or blacks, and the teacher is trying to teach you something but they don't like a certain race people they wouldn't teach you everything. They would work with the other groups and you'll be left out a little bit. That's probably how come they say you're stupid. They should give you a free chance to learn and be equal with everyone else.

I want to say this play has helped me. It helped me become more familiar with the different forms of racism. I also thought and knew people were racist but not such a big group of them. Now I have a better understanding, and the book that we got that came with the play has

helped me also. I've doing a little research on that, so I'm getting a more ideal concept.

In my opinion I think that it would be easier if we had more curriculum, more school subjects with the arts because if people want to learn and do something they like to do, then they put all their effort into it. When people see people doing things with all their effort, they memorize it and they try and learn a lot from that. Instead of just reading it, like Jasmine said, you read the paper and you don't remember it all or you won't read it all. For me there are some things I like to do, when I do, I do them with all my heart. It's easier to perform or do it the way people are more comfortable with.

I think students' voices should be heard because regardless what people do, they do it around their friends because their friends are mostly students, and they each see a different pattern of something in them, for instance racism. They can recognize this and talk about it.

I think now the majority of people at Branchard High school have seen what we're

trying to do and what we're about. If there are
any more talented people out there I hope they
will be interested in joining the play so we can
make it more worthwhile, more with the arts,
more people can put their hearts into it, and
more people can get a stronger message. In the
future I would like to also represent peer
educators in this play titled "Let's Stop Racism
In Our Schools."

Gina

Gina, who is Puerto Rican, was 17 years old at the
time of the interview. She is a dedicated member of the
peer education program. As a representative of this
program she has attended AIDS and diversity conferences.
Her devotion to help facilitate positive change led her to
audition for the project. Gina had encountered several
racist incidents in school, one of which was documented in
the script. In the play she shares this experience:

Last year I was placed in an advanced
class. While there, I had a low average because
I didn't understand the work. My teacher told
me that I would have to work twice as hard to
get a good average so that I wouldn't turn out

like all the other Puerto Rican girls who get
pregnant by the age of sixteen.

* * *

Racism has affected me since I faced it in
school in my classes and stuff. It's made me
want to work harder to prove them wrong, prove
all the stereotypes wrong, and just show them
I'm not as they believe. I'm much more smarter
and I can work just as hard as everyone else.
It's made me a much stronger person because I
can deal with a lot of things now. I can
actually look at a person who just made a racist
comment and not laugh, and tell them "that was
not right what you said." I feel like a better
person about myself. This has given me a lot of
confidence to go up there and say "I prove you
wrong," and "Ha, there!" I think that learning
about racism and teaching other kids has
inspired me. It's given me a lot of confidence.
I can go and teach other kids about how racism
hurts everybody. I feel I can make a difference
wherever I go. I can go down south and make a
difference, even in a very racist community.
Just learning about it and seeing how a lot of
people reacted toward our play, and the way we

deal with racism has just given me a lot of
power to do something about it.

I have developed a lot of leadership
skills, even just speaking out to people. But
dealing with racism I can actually tell my
friends now, when they say a racist remark or
they laugh at somebody because of anything. I
can say, "you shouldn't be doing that, 'cause
you don't like it when people do it to you."
I've learned just how to be a leader in my
community. I've made a lot of friends. I can
just speak out and talk about things.

I think that the arts are powerful in
developing leadership skills. Just because you
feel comfortable when people will listen to you.
If you see that they are listening to you, you
feel comfortable going and talking to people.
It's more appealing of course. I'd rather sit
and watch somebody perform than sit and listen
to somebody talk. It gives you twice as much
information, not just with what they say but
what they do, their actions.

I think that I learned that using
performing arts, it could be a song or a play or

anything, is very helpful in teaching and educating other people. We use the same means at the peer institute and it really worked. The project was with people our own age, and they were more respectful of course. I learned a lot about racism, where it came from and how it hurts people. I just learned a lot. I met new students. I learned that everybody can work together and be happy. I would just like to add, from reading the textbook and having discussions I learned all the ism's, and when I went to the peer institute at the workshop on discrimination we had to list all the ism's and what we thought they meant. I think I took over the group. Everybody was just amazed that a teenager knew what the ism's were and what they meant, not what they put them out to be. A lot of times they sugar coat things, we [she and Jimmy, another project participant] weren't sugar coating it. I think I learned a lot from the book and the discussions.

Donna

Donna calls herself African-American. She was 17 years old at the time of the interview. She is very

active in cultural endeavors such as the African-American
Society Club at school. She is also on several sports
teams at school and is very active in her community.

Racism has affected my learning a lot this
year. Well, it's affected me all the time in
school. But really it's just making me stronger
because I have to try a little bit harder in my
classes to get good grades to stay on the honor
roll. It's really hard when your teachers tell
you that you're not bright enough, you're not
good enough or something. But I think it's
because I've had a strong family background and
therefore I was able to do everything good. But
some students, they don't have anything to look
forward to. They don't have anyone telling them
what they should be doing, and when teachers say
negative things to them they just give up, they
drop out. Basically, racism has affected me by
making me a little bit stronger though when
somebody says something racist to me, at that
moment it makes me very discouraged and angry
but in the long run it makes me a stronger
person. Not that I'm saying I like racism or
that people should keep giving it to me so that
I get stronger, I'm not saying that. Since I

have gotten some racism it has made me a
stronger person.

I just wanted to say that racism affects my
learning on all different levels because I'm
learning that adults are not all that they think
they are. Some of them are not perfect people.
We are taught that adults are always doing the
right thing and by getting racism from my
teachers, I'm learning that they are human too.
They can be just as ignorant as young people can
be and in some cases they are.

Yes, I did feel motivated to stop racism.
At the beginning of the production I was feeling
very powerful like I had a voice and that I
could make a big difference, and I was really
excited about it. But after performing for our
peers I was more frustrated than anything else
because during the course of the day people were
coming up to me and making jokes. They were
stepping, a dance I was involved in the play.
It was good that they liked the step dance but
the play wasn't about a step dance. It was
about stopping racism and educating people and
letting them know that racism is here. I was
annoyed and frustrated that that's all they got

out of it. Even some teachers, even my math
teacher, she didn't know what the play was
about. It was strange because she was a grown
woman standing there listening. It wasn't
really very hard. But when we performed for the
suburban middle school I felt very excited about
it because the kids were excited and they were
really cute. They had good questions, that made
me feel good. It made me feel very motivated to
stop it. But when people have defeatist
attitudes, and they're very negative and
pessimistic about everything that makes it hard
for me to go on doing this.

I think that before I got involved with
this I had good leadership skills but I think
doing this play and educating people has further
developed my leadership skills.

I learned from doing this play that there
are more kids out there that are a little more
serious about life and serious about solving
problems such as racism. It was a good
experience for me. Also, I learned that racism
is a much bigger problem than I thought from the
beginning. There is a lot of ignorance out
there. A lot of the ignorance is coming from

adults. And it's really a lot of adults. When
I say adults I'm speaking about the teachers.
They just want to ignore it and think and think
that it's going to go away by ignoring it. Some
of them don't want to admit that it exists.
Education is gonna get rid of the problem. I
think that this is a good play. We need to keep
doing it and keep trying to educate people. But
I think a lot of people are too stuck in their
ways to change right now. It is going to be
hard but I think we should still try.

This project is to let everyone know how
students feel about racism in schools. A good
idea instead of asking teachers to come to see
the play is arranging with the principal to
maybe go into one of their faculty meetings.
Instead of performing the play just explain what
the play is about. That we're against racism,
we're not against teachers, white people or any
particular race. We're against racism and the
problems that it causes in our schools.
Teachers are afraid of the topic, afraid to
address it so instead of expecting them to come
to us we should just go to them so that they
can't have any arguments about it.

Daria

Daria, who likes to be called either African-American or Black-American, was 16 years old at the time of the interview. Daria is very active in the peer education program. When given the opportunity to join an anti-racist/multicultural arts project she leaped at the chance. She was very instrumental in developing the project script, and was willing to do anything to keep the project going [such as selling candy]. During the project she was quite sickly and had numerous family problems but this did not stop her from attending all meetings and performances. Daria had been very troubled by racism in her school and was committed to making a change.

Racism, ever since I was a child, has had a negative affect on me. It's always made me feel depressed and had a negative affect on my grades. I always did bad in my classes where I had teachers that were racist or that always put me down because of my color, well that's the same thing. Up until now, I didn't really know how to deal with the situation. I just kind of took it all in and didn't say anything about it. But now if somebody says something racist to me, I can respond in a positive way without getting upset about it or taking it to the point where

it affects me and my grades or my attitudes or self-esteem.

Because racism has always affected me, I always felt I had to make a difference somehow, particularly with racism. I feel good about trying to do it. I think that by the theater and the arts I can help reduce racism.

Before I started this project I didn't really know too much about what racism was, except that it existed. I knew a little bit about it, that I guess it was whites against blacks, that's how I really thought about it. But I really learned a lot. I learned where it came from and the background and how people really feel about it, and how to deal with the situation when I am approached with it. It was a good experience.

I think the arts are a good way to address issues because it's more appealing and attractive than just the regular desk and book thing that you do, just sitting in a class listening to a teacher and writing papers. I think it put more fun into learning and more interest. It makes people want to learn more about their subjects and the arts.

James

Because James felt he was such a mixture of ethnic backgrounds, including Italian, French and Indian, he asked to be identified as just white American. James was 18 years old during the time of the interview. Throughout the project, he worked after school. Very often he would rearrange his work schedule to make it to after-school rehearsals. During outside rehearsals or performances he always helped to drive students without transportation. James was very dedicated, as were all the students, to the project. Yet, he was the quietest unless he really felt he had something very important to say.

> I think that students' voices should be heard because sometimes we have good ideas and the teachers they either listen and don't do anything about or they don't listen. If you did talk to them about what they could do, they probably wouldn't do anything about it.

> I think that racism will affect us because we're the future. We right now are the future, our kids are probably gonna act the same if not more into it than we were. If it keeps going it's going to get deeper so we better slow it down now, for our kids and for us.

I don't think it [racism] has affected my learning in any way. Besides stopping class in the middle of classes because someone else called someone a name. We had to straighten it out before we could get back to class.

I remember one instance when I was taking a gym class. There was a white girl and a Puerto Rican girl, they were both pregnant. The gym teacher pushed the white girl as far as she could go and she babied the Puerto Rican person. She just like left her alone and let her do what she wanted to do. She made the white girl like get up when she was sitting down, she was never standing still at one time [to James, this was a racist reaction toward the white girl].

My definition of racism is me thinking I'm better than someone because they come from a different country, even though they were born in America, but their relatives come from another country. Instead of just saying I don't like them as a person, just because he's this race doesn't make him any different. To say that all people from one country must be alike, that's racism. I think that if one race thinks that

this other race is going to keep "me" down then
"I'm" going to keep this race over here down.

I think that the arts should be used more
because it's not being used a lot. People just
have assemblies but they're not using the arts.
The arts can demonstrate how to solve a problem.

Irene

Irene identified as African-American. She was 16
years old at the time of the interview. The cousin of the
school deputy superintendent, she is quiet and a devout
church goer and she delights in academic challenges.
Irene took on the most difficult parts to memorize in the
play.

Racism affects my learning because if I
have the slightest feeling that a teacher is
racist towards me, then you kind of work towards
what the teacher expects of you. If a teacher
is racist then they'll have low expectations of
you, or just think certain thoughts about you
because of the color of your skin. It will
affect my learning because I won't try as hard
as I would had if I thought the teacher had
great expectations of me.

I'm glad I got involved with the racism play because it enabled me to get more knowledge about racism and to also make new friends.

I didn't know a lot of facts about racism, I've heard a lot of opinions. Through the book and the play I learned more facts about racism so that now when I say something about it, it won't just be opinion. Also, I learned that there are so many racist people who don't know they're racist. Because it's something that is taught, when you're taught something you just assume that's right. These people really need to be educated about it.

I think students' voices should be heard because, for one, students are constantly hearing it from older people. They are always hearing "do this, do that." They are constantly getting instructions on what's right and what's wrong. But when you see someone up there who is your age, who still has to be instructed by adults too, but they're giving their point of view and telling something, this kind of makes you listen because they're in the same league as you are. I think that it is important for us to

talk to them [other youth] because it makes them at least listen a little.

Students get tired of sitting in a class and using a book, and then that same thing everyday. You know when you go to school what you're going to do: you are going to have your book and sit down with your paper and write. When people get into things like drama they're interested more, so they can have leadership skills. On top of that when you're watching something it makes you able to talk about it. When you're talking about it and you have everybody's attention and you're up there like we were up there in the play, you're in control at that moment. The more you do that the easier it becomes and you develop that skill of being in charge.

Mohammad

Mohammad was born in Iran. He was 17 years old at the time of the interview. Mohammad is a member of the Ba'hai faith. One of the core doctrines of this faith is to accept all races equally. Through this consciousness he became active with the Healing of Racism Institute and this project. Mohammad was also a member of the school's

Honor Club Society. Although Mohammad felt he had never
been discriminated against because of race or ethnicity,
when he introduced himself in the beginning of the peer
performance the audience roared with laughter because of
his accent and Iranian last name.

Racism has affected my learning because
sometimes in my class I see that one of my
teachers are racist against one of the students,
and you don't look up to that teacher anymore.
You just can't take their word as truth anymore.
But I personally haven't really faced racism,
myself, here but in Iran I faced sort of, well
not racism but prejudice. I was kicked out of
school because of the religion I practiced; that
is basically the same thing as racism here.

I knew about racism before I got involved
with this play because I was involved with the
Institute for the Healing of Racism. But what
this play did for me was that it gave me the
opportunity to get involved, to get more
involved in reducing racism which is really
important.

I think students' voices should be heard
because the class with different ideas results
in the right answer, usually, most of the time.

I think that the best way we can show leadership
is by us practicing our anti-racist views. By
never saying any racial jokes and standing up
for other peoples' rights that are of other
races.

I'm really happy to have been involved in
this play and grateful to Ms. Donaldson for
helping us start an anti-racist thing in our
school. I just want us to have an anti-racism
support group, like an after school curriculum
thing.

Nicky

Nicky liked to be called African-American. She was
17 years old at the time of the interview. Nicky was
inspired to join the project because of difficulties she
was having in attempting to get hired for a job, where
there was a strong indication that she was being
discriminated because of her race. She applied for a
youth job in which her application was lost and after re-
applying she was told all positions were filled, but she
knew of white youth that had gotten a job after she was
denied.

During my life I have experienced exclusion
that was racist. I felt that what was said to

me was racist and should not have been said. As
I am involved with a program that tries to
reduce racism I've not only learned how to
confront it but also from being educated and
reading the textbook it gave me more knowledge
of what is all about. I can help reduce it by
just understanding the techniques of learning.

I learned about the history of racism. How
it affects everyone as an individual. I feel
this is a very good experience for me because it
made me understand how to relate to this issue.
it is very important for everyone to get
involved to solve the problem. It would work if
everyone worked as a coalition. They must seek
this education if they want to be successful.

Since I have got myself involved in this
performance, it has made me become more stronger
and empowered. Because during the time I was
experiencing racist exclusions. I learned
through the performance what things are best to
do and how to confront the problems that came
about with me. I think that it was very
important to go for whatever you want to seek,
and to have ambition.

Jimmy

Jimmy calls himself African-American. He was 17
years old at the time of the interview. Jimmy is very
community conscious as are his parents, aunt and uncle.
Although he was not interested in performing, he was very
motivated to join the project because of its objectives;
therefore, he auditioned to be the stage manager and set
designer. In addition, Jimmy was very active in the AIDS
prevention and diversity conference promoted by the Peer
Education Program. Overall, he was interested in helping
to make positive social changes in his community.

Racism in a way has affected my learning
but then again it hasn't. It makes me a little
bit smarter about what things are going on and
how to deal with it. It hasn't because I
haven't had any direct incident within any of my
classes or with any of my teachers, yet.

I learned a lot from this whole thing, not
only about racism but about how people react to
it, and that it is something that is very strong
and it's not easy to get rid of. It is
something that we all have to come together and
work at real hard or otherwise it isn't going to
work. At the Peer Institute, the theme was
celebrating differences, because this has a

whole lot to do with the things that are coming up, that are happening, and things that have happened in the past. As far as the performance, I think it is better to perform in front of younger kids than older. A lot of older kids think they know everything. A younger kid is amazed, they say "oh shoot, I've never seen anything like this before," then you're happy about it. You don't get the kind of negative feedback that you do from our own generation.

In the beginning when this all started up, I thought I had a lot of power to do something very positive for me and for people in my generation, and I still do. When we performed for the suburban middle school it made me feel really good because of the kids. They look up to you as being someone positive, a positive role model. If they see you doing something they like, they go "hey, maybe I can do that or I can be like him or her." It's kind of hard sometimes when your peers are constantly putting you down or putting the things you do down. In your mind you always have to think that you still have the power to do anything you want and

that if you want to make a difference you can no

matter how hard it is or hard the obstacles are,

they're always gonna be there and you just have

to overcome them.

I think I've developed a lot of leadership

skills through this project. Now I know a lot

more things about racism. I can go home and

tell my parents about it. If they ask me

something about racism I can either tell them or

get back to them. In a way I've kind of become

a leader with my friends. The friends that are

not always in the street. The ones that are

with me chillin' and coolin'. If there is

something they want to know about racism and I

know it I can tell them, they think of me as a

leader.

Sherry

Sherry identifies as Black-American. Although she

recognizes that her ancestors are from Africa, she feels

she is not African so she prefers to be called Black.

Sherry was 16 years old at the time of the interview.

She, as many of the other participants, became motivated

to join the project based upon the initial anti-racist

performing arts workshop. She enjoyed the re-enactment of

how racism came to be prominent in the U.S. and wanted to be part of a group that would educate others.

Racism has affected me in a couple of classes like my English class. I barely passed that class. Because my teacher will teach to one half of the class, and not really explain things. Like for me, the way she acts towards me, makes me really not get the stuff. Then I try to get extra help, because when she teaches the class she doesn't give her all because mostly everyone in the class is black or Hispanic; there were like one or two white people in there. I'm not trying to, you know [complain about the teacher] but that is how she would teach. One day I had a study and I took that study in her class and the majority of students in her class were white. I noticed she explained more. She gave her all. In my class when we would take her test, no one would pass but I noticed in the other classes they passed.

We should be concerned with the problem of racism because when we get older in life it's going to affect us greatly, even more than it's going to affect us now because we're gonna have to teach our kids that. For me, I know when I

have children I know I'm going to teach them how racism is. I will teach them they shouldn't hold things against others because they are a different race. I will try to teach them the best way I can that they shouldn't grow up to be a racist person. Students that are younger than us are aware of their surroundings because it affects them everyday because it's not like it was ten years ago, so I feel like if you're going to ask a student how they feel, you should try to get information from students of all age levels.

Through the arts I learned to better myself towards racist things, things that are prejudice. Now I can teach other people not to be racist or prejudice. I got to give my input and other people got a chance to know how I felt and they got to know my ideas.

Jasmine

Jasmine likes to be called African-American. She was 16 years old at the time of the interview. Jasmine enjoys singing and she helped to coordinate and write the plays' theme song. Very often, Jasmine would be the peacekeeper between participants when a point may have been taken the

wrong way. Her patience and humor was a real asset to the project. Jasmine responded to the research questions in a very brief manner:

If I know a teacher is racist I wouldn't want to be in that class, I wouldn't do anything.

I read some of the responses on the audience evaluation sheets and there was a lot of racism on the sheets. Yes, they said they would protest with white hoods and they were using words like "nigger."

I feel I have a better understanding of racism and more knowledge. I know more about the history. I plan on going places and letting people know about this problem we're having. I feel that students should be heard because it shouldn't just come from an adult or parent point of view because nobody will get the full picture. We have to hear from both sides.

People prefer visual [media and the arts] than reading. Like they watch T.V. more than they read the newspaper. I think the arts can show them a way to express themselves in a more positive way.

Summary

Because they had spoken frequently in previous group
discussions about private matters, the students felt free
to express their views openly and honestly in the
interviews. This cooperation aided the research
immensely. Their responses demonstrate a broad range of
experiences from student leaders in an urban heterogeneous
high school. This information is invaluable when
developing anti-racist curricula for grade K-12 students.

Many of the students' responses correlated with the
literature on students of color as targets of racism
(Murray & Clark, 1990; Pine & Hilliard, 1990). Students
were taught in a segregated manner, and students of color
were given less teaching time than white students, and
often negatively prejudged because of their race. Such
racist acts did have an affect on participants'
perceptions of their learning and development. This
pertinent information from the students' point of view
promises to add to the research in this field.

Many remarked that the project had given them
newfound knowledge to deal with racist situations. They
also felt, through the project, that they had developed
leadership skills to make others aware of racism in
schools. Most agreed that the arts should be infused into

basic subjects and that they had a way of conveying the "real life stuff."

In the following chapter findings from these profiles as well as from the other research data collected will be documented and analyzed.

CHAPTER V

FINDINGS AND ANALYSIS

Introduction

In Chapter IV, the student profiles documented how racism affected students' learning and behavioral development in three major ways: (1) by belittling their self-esteem, causing diminished interest in school; (2) by heightening students' perceived need to over-achieve academically; (3) or by making them feel guilty and embarrassed at seeing other students victimized. In this section, these problems will be further discussed, along with the findings concerning how the multicultural arts curriculum empowered the participants to address racism. Additional data, such as the audience evaluations, support surveys, and student video evaluations, will be included in this analysis. All of these findings will be organized into two categories that respond specifically to the two research questions of this study: (1) *students' perceptions of racism in school* and (2) *empowerment through multicultural arts curricula.* Analysis will be provided for both.

Students' Perceptions of Racism in School

In this study there is broad agreement that racism affects student achievement in school. A variety of data will be used to elaborate on this finding. It will be arranged in thematic order, according to the three major ways students perceived racism to affect their learning and development in school.

The Effects of Racism on Students' Self Esteem

Of the fourteen profiles, only the two white students in the study said they had never experienced racism at school directly. The students of color, on the other hand, perceived that racism damaged their self esteem, and all but two students of color admitted to experiencing racism in their schools.

The students of color were very often resentful of unequal treatment and tended to internalize this mistreatment, either by withdrawing their interest in classes and/or feeling that they were not good enough in the eyes of the teachers. This was the case with Marion, who lost the urge to go to school because she was not learning anything about herself. She grew angry at the system and felt she must be second best because teachers would not allow her to participate in class or would

ignore the students of color while teaching white students.

In cases where students of color had strong family support and knowledge of cultural achievements, they were able to survive racism in school without as much damage to self-esteem as those who did not have similar support. Donna, for example, admitted that because of her strong family background, she was able to achieve in spite of some of her teachers telling students they were not bright or good enough to succeed.

The African-American and Hispanic students perceived racism to affect their learning and behavioral development in a number of ways. For example, they were not able to share or learn about their cultural contributions in the classroom. Many said they felt cheated and disrespected, because their cultural groups made major contributions to the United States but this was ignored. This curricular omission often resulted in their becoming disinterested in school, skipping classes, or distrusting adults and the curriculum, thereby not wanting to learn.

The participants mentioned these reactions numerous times while enrolled in the project. For example, in her interview Jasmine indicated that, "if I know a teacher is racist I wouldn't want to be in that class, I wouldn't do

anything." Respondents from the audience surveys made

similar comments, including "if students are treated

unfairly they will retaliate by not listening, doing work

or skipping[22]."

Jessica, the white female participant, shared her

frustration with both racist and sexist curriculum during

the interviews: "When you are reading a textbook, most of

what you learn is from the white male point of view, and

that's all you learn. That's some of the problem why

people are racist because they don't know about other

cultures."

Overall, the school curriculum is not representative

of diverse cultures. This fact also made the students of

color feel invisible or marginalized and unimportant. The

feeling of being "less than" was magnified in segregated

classes in which teachers gave priority to white students.

During a rehearsal, Sherry responded to this dilemma by

mentioning that teachers' racial discrimination made her

dislike white students and often start arguments with them

(Field notes, May 18, 1993). This remorse was also a

deterrent to student success in the classroom because

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[22]Audience Evaluation Survey, Branchard High, June 1,
1993.

frequently these students would be sent to the office and receive in-house suspensions[23].

In response to these issues of racism students of color expressed feelings of low self-esteem, depression, anger, and discouragement. Daria, for instance, indicated that racism made her feel depressed and had a negative effect on her grades. Another student remarked, "...I find that I am a very angry individual. I think it is because of racism and how it has affected me." From these types of responses, it appears that most were emotionally traumatized because prior to the project, many did not have outlets in which to vent their disappointment and frustrations.

Students of color perceived racism to affect their overall well being, education, and development. Although all harbored these sentiments, some consciously chose to rise above their dilemma and succeed in school. One biracial student from the audience survey defined this outlook by saying, "Racism affects learning to the degree of letting it affect you. You have to be strong and overcome these obstacles[24]." Many of the participants

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[23]A disproportionate number of suspensions and detentions for students of color had been previously documented by a Branchard School Committee member.

[24]The "Audience Evaluation Survey" asked each respondent to identify their race, gender, age and status.

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held this same view. For example, Gina responded to racist treatment by attempting to prove all of the stereotypes wrong: "I'm much smarter, and I can work just as hard as everyone else." The participants' peer leadership education and/or home support helped to develop these attitudes. Yet even these students admitted that at times, they doubted their value because of others' racist attitudes. The audience survey also reflected these concerns. One student stated, "If students are told that they aren't good enough, they'll think that way and won't try hard enough to get anywhere because they don't think they can."

The audience evaluations reinforce many self-esteem issues expressed by the participants. Some comments included: "If they're made to feel lower, they will not want an education"; "It's hard to learn if someone's always putting you down"; and "If you feel bad, your work will be bad."

Students most often enter school with positive self-esteem (Nieto, 1992). Yet, through the examination of the participants' views, support data, and literature review, the challenge of maintaining positive self-esteem in school because of racist attitudes and behaviors can become overwhelming for many students. From this research, the possible influence of racist experiences and

the high dropout rate of students of color is evident (Fine, 1991). In addition, this study recognizes that many students who are expected to graduate from high school, such as the sample population of peer leaders, may carry the negative effects of racism over into their adult lives.

<p style="text-align:center">Achievement Motivation</p>

"Achievement motivation" is defined as need or concern for excellence (Wilson, 1987). All of the participants in the study felt the need to excel in school. The participants were peer leaders, and because of their membership in this group, they were required to do well in school. In spite of receiving passing grades, they experienced numerous conflicts in learning because of racism in school.

In most cases, these students referred to racist acts on the part of teachers and administrators rather than student-to-student prejudices. The participants mentioned on several occasions that they felt less intimidated by the racist attitudes of their peers. Most of the participants perceived that other students did not have the power to cause any real racial problems at school when there was a balance of white students and students of color. Comments such as "They can say what they wanna,

but they can't give you a grade," and "We all [student body] pretty much get along because we have an even mix," were mentioned (Field notes, March 25, 1993).

In response to their perceptions of adult racism, students became distrustful of teachers and administrators. While some students felt alienated from school, others opted to work relentlessly to prove their teachers' racist expectations wrong, either by disassociating with others or, as in Gina's case, working twice as hard. Some of the students tolerated teachers' racist attitudes to receive a passing grade. For example, Ramon allowed his teacher to prejudge his behavior on the basis of race because he wanted to remain in advanced classes.

Very often students felt overwhelmed and unable to deal with racism. Many decided to bury their resentments deep within themselves because they felt their reports of racism would not be believed. This issue came up several times during discussions with participants (Field notes, April 6 & June 8, 1993).

In other cases students did exactly the opposite. Through observing the participants' relationships with other students, I discovered a variety of ways that the students of color would mask their desire to succeed in school. Frequently, they would "clown around" or speak

"hip talk" with their "homies" (friends), attempting to show that they were not "selling out" to the establishment. Many students of color, because of the fear of being seen as "acting white," which in this case means achieving and accepting monocultural curriculum, attempt to cover-up their interest in such success when associating with their cultural group/peers.

This phenomenon was described in research by Fordham and Ogbu (1986). They researched black students' school success in an all black high school in Washington D.C. The researchers sought to understand how the fear of "acting white," manifested in such actions as speaking standard English or complying with other Eurocentric school curricula, causes black students to sacrifice their academic achievement. The study found that the collective identity and "fictive kinship" of black Americans influenced their success, or lack of success, in school. Participants in the present study who achieved took on the same characteristics as those described by Fordham and Ogbu.

One difference between the studies was that the participants in this study very often utilized their leadership skills to help other students overcome their skepticism of school success. Nonetheless, other students embarrassed them by calling them "butt-kissers" because of

their grades and participation in academic extra-curricular activities. An example of this is when the participants could not use the auditorium for rehearsal, and they had to rehearse in the cafeteria where other students were serving out their in-house suspensions. In the beginning, the participants refused to practice in front of their peers but after I reminded them that they would be performing in front of them ultimately, they agreed. As they started to practice most of the students on suspension moved forward to see what they were doing. At first these students laughed and teased their efforts, but after becoming fully aware of the content, they began to say words of encouragement to the participants. The more the participants felt empowered, the prouder they were to share their knowledge and achievements with others. This incident demonstrated the ability of the participants to convince others that education and addressing issues were not bad aspirations (Field notes, April 15, 1993).

Racism had an effect on students of color in the study with regard to achievement in school. It gave some the determination to achieve beyond what their teachers and peers expected. Yet instead of feeling successful, their accomplishments left a bitter aftertaste. As one student put it, "Racism makes me very discouraged and

angry but in the long run it makes me a stronger person. Not that I'm saying I like racism or that people should keep giving it to me so that I get stronger, I'm not saying that." In the case of other students, they agreed with Ramon, who said "We're passing our subjects but it hurts to have others racist towards you" (Field notes, March 25, 1993).

Guilt and Embarrassment of Seeing Other Students Victimized

Although the white participants and the Iranian student did not perceive themselves to be targets of racism, they were also affected by it. Each student had different views but essentially they all felt guilty and embarrassed to see other students victimized by racism.

The Iranian student stated that when his teachers were racist to other students, he couldn't look up to those teachers or trust their word as truth anymore, and that this had an affect on his learning. He responded to these injustices by taking a stand and joining the project.

James, one of the white students, was concerned about another white student who was the target of racist treatment. He felt a moral obligation to stop the buck here and begin to make changes for future generations to

live in greater harmony. He saw himself fulfilling this goal by participating in the anti-racist arts project.

Jessica was surprised about the amount of racism that exists in schools. She was embarrassed by her friends' racist attitudes, and felt guilty by her association with them. During her interview, she made comments such as, "A lot of people are racist, and it just surprised me. Some of the people who are my friends reacted to what I did that way. This made me mad and this helps me learn about what other people think."

Daniel-Tatum would describe Jessica as a white ally because she chose to deal with her guilt and embarrassment by doing something about it (1993). She and James took action to help dismantle racism through participating in the project. Not many white students at the school were willing to take that risk.

In general, the participants were embarrassed and resented at not having a multicultural curriculum in textbooks and lessons. They felt they were being deprived of a better education and that this omission very often diminished the cultural pride of various students. From group discussions, this general consensus was written in the script: *When I look through my American history book I feel cheated. I know that there were Americans of all colors that contributed to making America great but I*

don't see them in the book. This makes me feel like I'm
not getting a full education. Stop racism in our schools.

The *Student Race Relations Survey* highlighted this
also. Almost all of the *Race Relations* respondents saw
few classroom activities that reflected multicultural
contributions. Over half of the respondents offered no
solution. Although over ten percent said there was no
solution, over one-third indicated that there was. They
recommended teaching young children not to hate those from
other races and cultures, including history about each
different group in the curriculum, and having students
produce a television program showing the evils of racism.
Students suggested holding dialogues while blindfolded and
having some students live with other racial or ethnic
groups for a time. Some students thought an inter-racial
team could be formed in each middle and high school to
deal with racial or ethnic questions. Some suggested
inter-racial "study buddies"[25].

Empowerment Through Multicultural Arts Curricula

Students in the project unanimously agreed that the
anti-racist/multicultural arts project empowered them in
several ways to have a voice to address the issues of

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[25]*Final Report Results from A Survey of
Relationships*, Branchard Public Schools/November, 1992.

racism. They developed a sense of power through the interviews, performances, development of the curriculum/ script, and discussions with audiences, adults and peers. They felt this was an ideal medium to reach out to others, especially youth. One of their major concerns was the future of todays' youth.

The students felt the arts had the ability to relay the "real life stuff" that youth must be made aware of in order to succeed in school. With the approach of student audiences asking the opinions of the participants, leadership roles were further developed.

Students also agreed that the arts should be integrated into basic subject areas. It was generally felt that utilizing the arts would make classwork more interesting, and add to the cultural dimensions of learning. The participants made statements such as, "I think the arts help to develop leadership roles. You can see something, hear something and it makes more of a difference than just reading something or being told something;" and "In my opinion I think that it would be easier if we had more curriculum, more school subjects with the arts because if people want to learn and do something they like to do, then they put all their effort into it" (Chapter IV/Participant Profiles).

The participants envisioned how the arts could enable students to participate and interact more fully, to the extent of collaboratively designing curricula that could address and engage students and teachers to produce social action activities in the classroom. Marion commented that, "I think we should have smaller audiences because I think they kind of feel embarrassed to respond sometimes."

They felt empowered by being asked their ideas on and off stage. Donna said "When we performed for the suburban middle school I felt very excited about it because the kids were excited and they were really cute. They had good questions. That made me feel good. It made me feel very motivated to stop it." And off stage Ramon said, "...I explained it to them and some people walked away like *Na, it's always gonna be like that*, but other people were interested and wanted to become a part of what I was doing" (Interview, June 19, 1993).

These responses were similar to the fifth grade multicultural arts study. This program/survey supports the primary study with regard to the significance of using the arts within multicultural education to address issues and to become integrated as basic education. This program/survey as discussed earlier was implemented in three elementary schools (Appendix C). It was infused into the fifth grade social studies unit and reflected the

perspectives of people of color, who are so often left out of school textbooks. The underlying objective was to foster cultural awareness and appreciation for both students and teachers, and to work with teachers in developing ongoing creative teaching strategies. Specifically, the program was designed within the "Westward Movement" unit. Two workshops, on Native American and African-American contributions during the westward expansion, were presented for each fifth grade class. Preliminary and post surveys were done.

Students revealed many things they had learned such as: "I learned about my ancestors and I liked it"; "It helped me feel a little bit of what people felt"; "How different cultures helped to contribute to make America"; and "I learned more from people than the book"[26].

One hundred and sixty-eight students said they would love to have multicultural arts education again. The five students who said they would not like to have art workshops again were all males. One remarked the arts was "just not his thing."

In understanding the interest level of both primary and secondary level students, the participants' suggestions of concentrating their performances for the

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[26]Multicultural Arts Survey/Branchard Elementary School Pilot Study (Donaldson, 1992).

elementary/middle school students was appropriate. It was through their performance for the middle school that they felt the most satisfaction.

This performance was done at an almost all white middle school for 600 students. The cast received a standing ovation and numerous questions from the student audience, i.e., "what should I do when my friend is calling other students racist names?" Donna replied, "Take a stand. Tell your friend you'll have no part in it[27]." One week after the performance, the cast was notified that the students at the middle school were still talking about the production, and the middle school audience all agreed that the group was courageous. Furthermore, the middle school students, because they were also young, could relate far better to the high school students than to adults telling them what was not right. The cast members were elated from this performance and response. Marion said, "It is important for me to educate the youth, especially the younger ones because we are the future and for racism to stop, we have to start somewhere. The younger ones, like the suburban middle school, are eager to learn."

It was then they realized the potential of their efforts to reduce racism in schools. At the beginning of

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[27]Suburban Middle School Performance, April 16, 1993.

a subsequent rehearsal, the participants rushed in all together and very ecstatically shared their brainstorm idea for a name for their group. On that day, they decided to unite to form S.A.R.I.S. (Students Against Racism In Schools).

This newly found sense of empowerment did not go unchallenged, as in the case of their peer performance, June 1, 1993. The school administrators did not notify teachers and students about the performance until two minutes before the bell, at which time they were only told to file into the auditorium. Teachers were upset because of the disruption of their class schedules. They stood on the sides and in the rear of the auditorium, away from their students. Of one principal and four assistant principals none came to the auditorium to announce the performance. Much of the student audience was loud and unruly throughout the performance, and those who tried to hear the show could not. This situation devastated the cast. Just before the performance opening, the cast member who was assigned to introduce the play was laughed at disrespectfully by the audience as he said his Iranian name. The cast, backstage awaiting to go on, began to break down into tears. As they consoled one another, they insisted they had to go on to help dismantle some of the ignorance that was in the audience. They performed in

full force regardless of the audience laughter and remarks. Following their performance they took stage positions to answer questions from the audience. In spite of the poor auditory quality during the performance, the audience took turns coming to the microphone to ask questions and voice their opinions. The cast responded to these questions articulately, the audience seemed to become very impressed. But when one audience member began to name teachers who they perceived as racist the discussion began to get heated. Just as this began to happen the bell rang and students were made to file to their next class. Many students from the audience became irate and demanded to have more discussion time.

Later on that day the principle of the school had the student, who made remarks about the teacher, say an apology on the school's cable station. The cast members claimed that this apology made the whole school think that the performance was both negative and racist, just the opposite of what it was intended to be.

After meeting and sharing their sentiments with one another, they decided to visit the principal's office. It was there that one of the assistant principals listened to their grievances, apologized, and promised to do it right the coming year. The cast was not satisfied. Yet, through it all, the participants discovered their

empowerment rendered both support and resistance. This acknowledgement solidified the need for their work and heightened their determination not to give up. They reflected on this experience after watching the peer performance videotape, and Marcel remarked that "Even though we had a lot of conflict, I think it was pretty good how we got everybody's opinion." Mohammad agreed that, "It was really productive because everyone got their point across. The audience stated their opinions about what they thought. This really brought out the facts about racism." Ramon said, "I think this tape could be used in schools, to show how no one likes racism. That's why everyone was arguing and stuff." In response to this statement Irene said that, "I think that the lack of teachers and administrators showed us what a sensitive topic it is because I think that it was not so much they couldn't come, it was that they didn't want to come. Because it is something that not many people want to talk about, including teachers, but of course they are people too" (Field notes/video critique session, June 19, 1993).

This dialogue indicated the depth of awareness the students had gained. They began to offer recommendations to make the play more successful. These included having a smaller group as an audience because it's easier to discuss touchy topics, like racism, in a smaller group.

The participants recommended that they should announce what the audience will see in performance, as Jessica put it, "Prepare them, so that they don't have to walk in with a big chip on their shoulders." The students felt that if the audience was more aware of what they are doing they could avoid a lot of the turmoil that took place during the June 1st performance.

The third videotape was recorded without the presence of a live audience in hopes of using the tape as a demonstration tape for interested schools and classrooms. After viewing this tape Mohammad commented that, "I think it was perfect. I think the teachers will really need to see these and use them in their classrooms. It will just bring out the fact that racism exists. Most teachers don't know that. They try to deny it, but this will help them bring it out" (Field notes/video critique session, June 19, 1993).

All of the students were excited about the prospects of making the tape available to interested schools and teachers. They began to plan a time to present the tape to the school department, along with a copy of the script/curriculum to be used as a student-designed curriculum model in the system. This planning is still in progress. But for initial feedback, the peer and demonstration videotapes were viewed by the peer education

leader, the project triangulator (outside colleague), participants' parents, and outside teachers who had not attended any of the performances. The peer education leader stated that the students had accomplished their immediate goals, to address racism issues in the schools through the medium of the arts within multicultural education. He agreed that more of an explanation of the group and the process would have to be shared with teachers and student audiences. This concern was also mentioned by the project triangulator. The parents on the other hand thought the participants were exceptional and demonstrated tremendous growth through their participation in the program. Lastly, the outside teachers, who viewed this tape at an in-service teacher workshop, were surprised by the students' perceptions. This stimulated dialogue between them and different views were given. Overall, these teachers were willing to look at these points being made by students and help find solutions to the problem. They felt the video/performance was an excellent way of making people aware. Most said they would use this tape in their own classrooms.

All of these steps reflect the students' sense of empowerment and outreach through the multicultural arts project. This sense of empowerment fostered greater leadership skills and a personal outlet for the

participants to overcome racial conflicts. The study also
found that by enabling the participants to make new
friends from a variety of backgrounds with an interest in
anti-racist curricula, a bond was established which gave
the students an even greater sense of empowerment. Some
examples of this would be Ramon's response, "I've got
friends now. Well, I've got friends I can depend on.
I've got like a bigger family." Irene shared similar
feelings when she said, "I'm glad I got involved with the
racism play because it enabled me to get more knowledge
about racism and to also make new friends." Through this
camaraderie the participants were able to face the school
administration when it appeared that the school was non-
supportive.

The "Audience Evaluations" gave the research an added
opportunity to explore what the audience deduced about the
performance, and the worthiness of multicultural arts
curriculum. The first audience evaluation was
administered at the first production which was an in-house
work-in-progress performance for teachers, administrators,
parents and interested community members. Out of the
large teaching faculty, only three teachers attended. Two
of these teachers were African-American. After the
performance, the cast spoke with the audience. Students
wanted to know why the teachers did not come to support

their efforts, but no clear explanation was evident. The African-American teachers shared that students are not the only people who experience racist attitudes in schools. They suggested that teachers do also. They gave examples of students not respecting teachers of color, and colleagues not wanting them to be a part of the faculty. At this time, community people such as the chairperson of the education committee for the N.A.A.C.P., Deputy School Superintendent, Peer Education Director, and community organizations (Healing Racism Institute) gave words of encouragement to the students, that in spite of the unpopularity of an anti-racism production, they should continue to stand up and deliver the message that students and others need to hear.

Seventeen audience evaluations were completed at the "showing." Many of the evaluations suggested that the cast become more diverse. There was a general consensus that knowledge and programs such as this will help to decrease racism. One parent remarked that the program would be great for the regular classroom. They felt that it might help the teachers not be as racist in the classroom and cause students to think differently. Each respondent commented on the excellence of the performance and the courage of the cast.

Of 47 student/audience evaluations from the peer performance, 33 respondents said they would like to see multicultural arts curriculum developed for regular classroom use. Some of the direct responses to this point were: "It has the ability to get to the root of many problems that are troubling students in school," and "We need this type of influence in each and every school" (Audience Evaluation Survey, June 1, 1993).

When asked, "What is your opinion of students assisting in the development of multicultural curriculum?," 41 of the student audience respondents agreed that it is good for them to do so. Some of the direct responses to this question included: "These students should be allowed to develop school curriculum because they are very strong; they had the strength and courage to do this"; "They make me feel proud to know that they was doing something to help with the racism problem"; and "Students need to be more active in this movement" (Audience Evaluation Survey, June 1, 1993).

In addition to the student audience evaluations, two teachers submitted evaluations on that day. One of the them was a fourth grade teacher who came as a guest. She felt that this type of programming is needed to set the groundwork for learning about all people and that it should start at the elementary level. She also wrote: "I

feel it is very important [students assisting in the development of multicultural curriculum], seeing that they will be our leaders in the future. They need to be involved, as soon as possible, in the direction their lives will move, and can move in."

The other teacher was a grade 10-12 teacher at Branchard High who was very disturbed by the performance. She felt that all teachers were being accused of being racist, and that this in itself was racist. She commented that, "If you take people from all walks of life, I believe that you will find teachers in Branchard to be among the least racist of people. If we were, we would all go teach in the suburbs. What keeps us here? Hatred? I think not."

This was important feedback for the project. Yet, if more Branchard teachers had attended, some of these concerns could have been discussed before the peer performance. The students of color in the project did in fact perceive a greater amount of teacher racism than student-to-student racism. When expressing their experiences on stage during the "student expressions" act, these teacher-to-student experiences were prominent.

In discussions concerning the evaluations, students took on leadership roles to adjust the curriculum so that, before the performance, they would explain that not all

teachers are racist but some are and these are the
experiences that students have had with those racist
teachers. In addition, students would mention that they
experienced more racism from adults than from fellow
students.

Teachers outside of the study site had more
supportive comments about the curriculum. For instance,
the middle school teachers were given the evaluation
forms, and eight out of approximately fifteen completed
the survey. Similar to the "showing/work-in-progress
performance" evaluations, the teachers felt this
performance was a great means to "open people's eyes."
All of these teachers supported this type of curriculum
wholeheartedly. One possible reason why the suburban
middle schools teachers were supportive is that I had
worked as a multicultural education consultant, providing
workshops for them for three years.

In the fifth grade multicultural arts study, teachers
also supported multicultural arts curricula. Their
surveys consisted of twelve questions which dealt with
their evaluation of the program, overall concerns in this
area, and perceptions of multicultural arts education.
For the most part, the teachers agreed on all questions.
They felt program objectives had been met, that racism did
exist in the school system, and that the arts had a very

unique advantage in teaching multicultural curriculum. Most agreed they would try more creative strategies in the classroom, but felt they needed additional education both in multicultural education and the arts. Each teacher felt these workshops would be welcomed throughout the school system, and that other teachers would be receptive to incorporating various styles of teaching and learning into their classrooms. In addition, these teachers felt that the administration would be supportive of infusing multicultural education into the school system's basic curriculum.

Yet, it is interesting to note that many of the secondary teachers possessed opposite attitudes. Much of this can be attributed to the negative media exposure that Branchard High School received when one of their teachers made racist comments about the students. Many teachers felt they all were being accused of being racist. Doing the study project tended to inflame these attitudes.

This support study helped to develop a clarity on the role of the arts within multicultural education and the teacher and student interest level, which assisted the current study. In sharing these survey results with the high school participants, their leadership skills were once again sparked as this information motivated the

students to create strategies and plan to reach out and
perform for the younger students.

Summary

In this chapter, I have documented the findings and
analysis of the data collected. In doing this, a wider
range of sources helped to validate the finding of the
primary study. The majority of participants in the study
perceived that racism exists in school and that it does
affect their learning and behavioral development. In
addition, they felt empowered through multicultural arts
curricula to address issues of racism in school.

The audience evaluations supported both of these
findings, in that the audience agreed that racism affects
student learning and development, and that the arts within
multicultural education curricula is a powerful tool to
address such issues. These evaluations also helped to
recognize the ambivalence of teachers and administrators
to support students in this type of endeavor. When the
finger is not being pointed directly, such as for the
elementary teachers and outside teachers, the comfort
level of dealing with this issue appeared to be much more
accepted.

The *Student Race Relations Survey,* done with 2,000
students, confirmed the students' perceptions of racism in
the Branchard school system. It also reinforced a finding
from the project that students of color, especially
African-American students, perceive a greater amount of
racism from teachers (adults) than from students.

The video evaluation found that students were
empowered in several ways such as through the course work,
performances, discussions, curriculum development, and
revising for future productions. The *Branchard Elementary
Multicultural Arts Project* helped to reinforce the
significance of infusing multicultural arts into basic
curricula.

In the next chapter I will draw conclusions based on
the research and make recommendations for future research.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

Introduction

This study has focused on students' perceptions of how racism affects their learning, and how the arts within multicultural education can empower them when addressing racism. Specifically, the major research questions were:

1)   How do students perceive racism and its effects on their learning and behavioral development?

2)   Can multicultural arts curricula empower students to address racism in U.S. schools?

A review of relevant literature demonstrated current problems of racism in schools. It pointed out that schools and educators are hesitant to approve anti-racist curricula and instruction. In addition, the literature addressed the importance of using the arts within anti-racist/multicultural education. It demonstrated the need for further inquiry, acceptance and development by multicultural education planners. It displayed the ability of the arts within multicultural education to enhance student learning and development in areas of cultural, intellectual and social awareness. The review also showed that the arts within multicultural education, although a viable means of addressing numerous

learning styles and other educational issues, have not been valued as a significant component of educational reform. Furthermore, the review demonstrated that few studies had presented the views of students, either African-American students in predominately white schools or African-American students in all black schools (Fordham & Ogbu, 1986; Murray & Clark, 1990). The present study, however, concentrated on student views in a heterogenous school setting.

The methodology used for the study was a case/project study with a qualitative approach. It included student interviews, surveys and evaluations, field notes, and video. These diverse approaches enabled the discovery of students' perceptions concerning learning problems because of racism, and whether they could become empowered to address such issues through anti-racist/multicultural arts education.

The design of the study project consisted of a student-designed curriculum model including coursework, an auditions process, production arrangement and performances, and curricular materials. Participants of the project performed a student-designed anti-racism script for a variety of school audiences, and this experience was recorded through the collection of various data.

This particular study assessed the impact of an anti-racist/multicultural arts curriculum on high school students in a peer education program. It demonstrated the anti-racist leadership potential of peer education students and showed how they can be an asset when developing social action curricula. The participants were able to co-create anti-racist arts curriculum and articulate their perceptions of racism to others. Although all of these students were high achievers, the students of color within the group were still targets of racism. If these participants suffered from racism, to what degree do students who are not succeeding suffer? This is an important point that requires further investigation.

Through the examination of the student interviews, which were the main data source, the research found that racism exists in schools and has a detrimental effect on student learning. The interviews indicated through performance, creative writing, and group discussions that anti-racist/multicultural arts education curricula can effectively address racism in schools.

Findings from this study further indicated that students perceive racism to exist in schools and are affected by it. The student interviews exhibited three major ways in which students felt affected: through the

belittling of their self-esteem; pressure to over-achieve academically, or guilt from seeing other students victimized. All of the data supported the student interviews.

As schools experience an influx of different ethnic groups, schools of choice, and desegregation programs, the information from this study can be helpful. It can assist schools in understanding how racism is manifested in schools, how it affects students, and how strategies to address such issues can be developed.

In this final chapter I review the implications of the study and make recommendations for further research.

Implications

The implications and conclusions of this study have been gathered from the research data and focus on policy-making and curriculum development. Each will be addressed briefly below.

Developing Anti-Racist Policies

The majority of schools in the United States do not have a clear and concise policy in order to address racism in schools. Very often school officials assume that their anti-discrimination policies will suffice until they

experience racial incidents and then they are without a policy to address such behavior.

This study suggests that a great number of students perceive and experience the racism that exists in schools. It shows that the learning process and academic development of students of color particularly are affected. They feel fear, depression, anger, belittlement, guilt and betrayal due to the racist attitudes and actions they encounter. These emotions can stand in the way of successful and enjoyable learning experiences. It is therefore imperative to create anti-racist policies that guarantee the safety, security and potential success of all students. Such policies need to be developed at the national, state and local levels.

At the national level, the U.S. federal government does not acknowledge the dilemma of racism in U.S. schools. Without this acknowledgement, few funding resources are given to address this issue. At this level, policies can be developed that would promote the integration of anti-racist/multicultural education in schools. In follow-through activities, the federal government can sponsor anti-racist funding incentives. Without this type of federal support and example, anti-racist policies are seldom encouraged or implemented by the local government. Yet, because state taxes dictate

funding distribution for local school districts, state governments could also assist in reducing racism in schools by supporting anti-racist policies and funding at the state and local levels.

At the local level, many districts do not weigh the need to implement anti-racist/multicultural education. As the need is ignored, so are the local funding resources to develop programming and policies. Policies to conduct needs assessments, hire diverse staff, develop and provide anti-racist/multicultural curricula, revise school policy manuals, and re-educate existing staff are some of the reforms that local districts can mandate.

Through this study, the importance of establishing student assistance programs for such policies to be effective was addressed. For example, the Branchard School System (study site) has instituted a system-wide student assistance program. One of its major components is Peer Leadership which involves grades 6-12. The mission statement of the Branchard Peer Leadership program recognizes that "Peer Leadership is a program in which youths are trained to reach out to other youths in prevention efforts. Peer Leadership views youth as resources rather than as problems. We define peer leadership as the concept which empowers youth as leaders to make changes in their lives, others' lives and their

surroundings. All peer leaders are involved in outreach
activities in their schools and communities in any of the
following ways:

1) designing and delivering educational workshops
to groups of other young people;

2) organizing community or school events such as
health fairs, poster contests, or performances;

3) advocating for change in government and schools;

4) participating on community coalitions"[28].

Although a peer leadership program could address
racism and help develop anti-racism policies within school
districts, in Branchard it was not totally accepted as
having this role. It became evident through this project
that racism was a topic that few administrators and
teachers wanted to address. However, the peer leadership
participants demonstrated their ability to educate others
on racism. Their participation in learning and sharing
facts about racism enabled them to confront negative
attitudes and behavior with minimal damage to their
learning. As this study suggests, such programs can
assist by reducing learning tensions and providing more
positive outlets for students. For the most part, there
is no national or local consistency of multicultural

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[28]Mission Statement: Branchard/Peer Leadership
Program, 1992-1993.

curriculum being offered in the schools. If racism continues unchallenged in schools, it will stifle the learning and development of many students. Therefore, curriculum development also plays a major role in reducing racism in schools.

Implications for Curriculum and Instructional Reform

Throughout the United States numerous problems exist with current curricula. Much of this is due to the fact that changing times and demographics of the United States are not reflected in the schools' curricula. Consciously and unconsciously, students are urging their schools to reform the curriculum to meet their needs.

The data were consistent with regard to students' views of curriculum. For the most part, students desired a multicultural approach to education, including multiple perspectives in content and attention to multiple learning/teaching styles that would be integrated in all basic subjects. This posed problems since most teachers and administrators were not educated adequately in terms of multicultural perspectives. Neither are general and classroom curricula representative of the multicultural society the U.S. has become. In particular, many school personnel feared dealing with racism in the school setting. Their reluctance was often due to lack of

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knowledge and to denial that racism exists. Yet, many students were asking for such changes and were being ignored. This conflict can cause clashes which very often lead to a pattern in which students succumb to defeat, thereby dropping, or tuning out. We are losing our students of color especially by not reforming U.S. curricula.

Frequently, students remarked that the curriculum was inadequate in addressing issues such as racism. Many students thought that if multicultural curricula, as well as the arts, were integrated into basic subjects, the appreciation of diversity would grow and racist attitudes might be reduced. This study demonstrates those possibilities. Using the arts within multicultural education was able to foster friendships and leadership across diverse student populations and enrich the curriculum as a result. These responses provided cohesion for possible social action.

One hope of the project was to generate the interest in multicultural arts education among teachers to demonstrate to them and others that students can, in fact, come together and assist in creating socially responsive curricula that can be used for any classroom. When striving toward this idea in multicultural activities and programs, teachers showed fear and hostility. Based on

such reactions, it is apparent and imperative that teachers should receive education in this arena.

Many teachers are willing to learn about anti-racist strategies and curriculum for the classroom. This was evident from the teacher/audience surveys completed at the suburban middle school and the Branchard elementary schools. In addition, most of these teachers welcomed the infusion of arts and multicultural education into basic subjects, but felt they needed the training, visual aids, or visiting specialists to help them.

The importance of this study is that it demonstrated the ability and educational impact of students in designing anti-racist/multicultural arts curriculum. Students learned to publicly express their concerns about racism in schools. Through the project, they were able to make friendships within diverse cultural groups and find allies for their cause, as well as, recognize the difficulty of confronting and changing racist attitudes.

The students enjoyed the arts within multicultural education as a legitimate teaching mode, and were eager to have this type of instruction in their regular classes. This finding is noteworthy for education which frequently assume that the arts are just a "frill." Today's youth, no matter what ethnicity they claim, generally enjoy and need a variety of teaching strategies. With these

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dynamics of student interests and the imperative need to equitably educate them, the role of the arts within multicultural education is a viable one.

One of the immediate assets of using performing arts to teach anti-racist/multicultural education is that the arts are able to provide a great deal of information (i.e., definitions, issues, historical background) in a short period of time, and students retain so much from this process. This can be a "catch up process," one that uses an alternative process to bring students to a sensitive awareness of world issues and differing cultural contributions to the world's societies.

The major importance of this study is that it exhibits how racism damages our youth and how not enough is being done to address and eradicate it. Students utilized the arts to share their experiences of racism with others and were empowered through a multicultural arts project to confront racism in their environment and begin a process of re-education.

Recommendations Based on the Study

Racism in schools and the efforts to reduce it should concern the total school environment. This environment includes all school personnel, students, parents, local communities, and the federal government. Since students

are the most affected by racism in schools, it is recommended that they have a major role to play in getting others to recognize the seriousness of the situation. As students perform anti-racist scripts for different classrooms, heightening the consciousness of this social and school dilemma, adults need to get on board. Students cannot successfully attack racism without adult support or allies within the school system.

For the most part, there is no national consensus on the importance of multicultural curriculum offered in schools but teachers and administrators can help in a number of ways. They can follow up student concerns in the classroom and the general school setting by insisting that schools provide multicultural curricula and training. Racism and prejudice units can be designed at all grade levels. Student peer teaching in curriculum development should be encouraged. Students, such as the participants of the study who were taught about racism, can provide a series of visits to different classrooms, working with teachers and students to create curriculum that addresses the issue of racism. In addition, a professional videotape of student performances, including their process and discussions, can be produced and made available to participating schools.

School policy can be enhanced to directly address racism in schools. Administrators can honor these policies by publicly discussing them with staff and students and visibly placing them where all can see. Administrators can also hire teachers of diverse backgrounds whenever possible to make multiculturalism a reality in the classroom. They can also seek alternatives such as cooperative learning, instead of tracking and ability grouping as well as diversity sensitive standardized testing. They can schedule anti-racist/ multicultural teacher education workshops and give incentives for teachers who receive multicultural education certification. Anti-racist/multicultural support groups can be formed for the total school community.

It is recommended that schools intentionally integrate anti-racist projects within their programs. Due to the increased violence and health concerns in many schools, federal funding is being made available for mediation and student assistance programs. This funding can be used to infuse both the arts and multicultural education into classrooms because these two components of education are of great interest to many students.

It is important to view racism in schools as a national crisis that will directly or indirectly affect

all students as well as society as a whole. With this in mind, perhaps we can recognize the urgency to address it at both the national and local levels. The consideration of combining anti-racist/multicultural education with the arts holds great promise. More development and implementation in anti-racist/multicultural arts education needs to take place.

Lastly, multicultural education advocates need to band together to put pressure on the federal government and local communities to enforce multicultural education reform for public education. In addition, art educators need to join in this struggle and promote the arts within multicultural education as a necessary component of education for todays' classrooms.

Suggestions for Future Research

In a recent study conducted by Murray and Clark (1990) both researchers agreed that little research had been done on what students perceive as racism in school. Because it is important for educators to recognize the existence of racism and its ill effects on school children, we must continue to conduct studies in this area. The more research, the greater chance that educators will recognize racism in schools and realize the

benefits for all involved in addressing this problem
through multicultural arts education projects.

This study sought to examine the perceptions of a
small high school sample population. Yet, race relations
need to be further explored among K-12 students, as well
as among school personnel, pre-service educators,
curriculum planners, curriculum publishers, parents, and
community. For instance, studies focusing on conditions
in schools that help to improve interethnic relations
between teachers and students of different backgrounds
might be helpful. In addition, studies that explore
parents' and communities' perceptions of racism may assist
in encouraging them to support anti-racist education.
Furthermore, because many teachers feel multicultural
curricular materials are inaccessible in schools, studies
can be conducted to determine the interest of publishers
and curriculum planners to produce anti-racist/
multicultural textbooks and curricula for classroom use.
In regard to pre-service educators, many education/
certification programs require students to take
multicultural education courses. Follow-up of how these
students utilize this training in the actual classroom
would be beneficial for the overall re-education process
for teachers.

Since this research revealed that students of color perceive racism more from teachers than from their peers, a more in-depth study should be done. Both students' and teachers' attitudes should be researched to address why many white teachers fear addressing issues of racism and this could be helpful in designing professional development opportunities. It is also necessary to further explore the connection between racism, student underachievement, and the high dropout rates of students of color.

Further research must also be developed for the arts within multicultural education in order to demonstrate the significance of this component as part of the basic curriculum. In general, both the arts and multicultural education have been seen as additives to the curriculum. Yet, many students feel otherwise. In addition, more research should be done on peer education and student curriculum development.

Conclusion

The purpose of this study was to explore and assess creative avenues of challenging racism in one urban high school through the development of an anti-racist peer education curriculum model that utilized perspectives from multicultural education, the arts and media.

This study offered student perspectives on racism in the schools. It enabled me to learn the current concerns of high school students and how to apply that information to developing anti-racist/multicultural arts curricula. I was able to see a clear connection between racism and the high drop out rates of students of color by their constant references to it as a major reason why students drop out of school.

The fact that this research investigated both the students' perceptions of racism in school and how the arts within multicultural education could empower them to address racism offered an added bonus in terms of possible solutions. Not only did the research seek to understand the problem from the students' point of view, but also it sought the students' ideas for solutions.

This study can be of benefit to the entire school environment. It answers key questions on how racism affects students and proposes some alternative solutions. The more we understand the perceptions and needs of our students, the more we can offer excellence in the educational setting. A better education takes into consideration the social context of the U.S. and the need for our country to become a racist-free environment. As students are able to think for themselves and establish anti-racist attitudes and behaviors, these values can

transcend to their everyday living. When children shine,
they radiate their energy to others. They provide needed
leadership because the world today needs role models of
all ages. Multicultural education helps to instill
student leadership, and gives students an opportunity to
receive a well-rounded education.

APPENDICES

PARTICIPANT CONSENT FORM

RACISM IN U.S. SCHOOLS: A PROJECT STUDY APPROACH
USING MULTICULTURAL EDUCATION
THE ARTS & MEDIA WITHIN THE CURRICULUM

Dear Participants and Parents,

My name is Karen B. McLean Donaldson, a Doctor of
Education candidate in the Cultural Diversity and
Curriculum Reform Department at the University of
Massachusetts/Amherst. I am administering an inquiry
using interviews with participants, in follow-up of the
project study. The purpose of the interviews/research is
to better understand students' perceptions of: (1) racism
in schools (2) how racism effects student learning and
behavior (3) students taking leadership roles to reduce
racism in schools (4) using multicultural education, the
arts & media to combat racism and other diversity issues.
Participants are being cordially invited to
participate in one interview, about an hour long. The
interview will be audio taped, and later transcribed. A
comparative analysis of participants views and experiences
will be documented for further study.
Findings from the research will be used in:
1. my dissertation
2. class/workplace presentations
3. presentation to conferences or professional groups and
4. other purposes which might emerge
To protect the identity of the participants, only
pseudonyms will be used in this portion of the study. It
is important to note that the project study has four
components: (1) participant designed curriculum (2) live
student/participant performances (3) videotape of the
production "Let's Stop Racism in Our Schools"
(4) participant interviews. Because of the nature of the
first three components participants may be identifiable
but not in the dissertation.
As a participant, you have the right to withdraw from
part or all of the study at any time. Also, you have the
right to review material at any stage of the research.
In signing this form, you are agreeing to the use of
materials from the study as indicated in paragraph two
above. Should there be a need to use the interviews in
any form not previously agreed upon, your permission will

be asked. You are also agreeing not to make any financial claims for the use of material from your input.

You may contact me at (413) 253-9688 (H) or (413) 545-4188. Leave a message at my home number if I am unavailable and I will promptly return your call. Thank you for your participation, you are helping to explore a very important issue in education.

Sincerely yours,

Karen B. McLean Donaldson

[please sign in the appropriate place and a copy will be returned to you]

Signature of student participant_____ date_____

Signature of parent_____ date_____

Signature of researcher_____ date_____

APPENDIX B

STUDENT RACE RELATIONS SURVEY WITH RESULTS
(BRANCHARD SCHOOL DEPARTMENT)

Success doesn't depends on race. Agree or Disagree

White Disagree	17.90%
White Agree	82.10%
Hispanic Disagree	27.30%
Hispanic Agree	72.70%
Black Disagree	27.00%
Black Agree	73.00%

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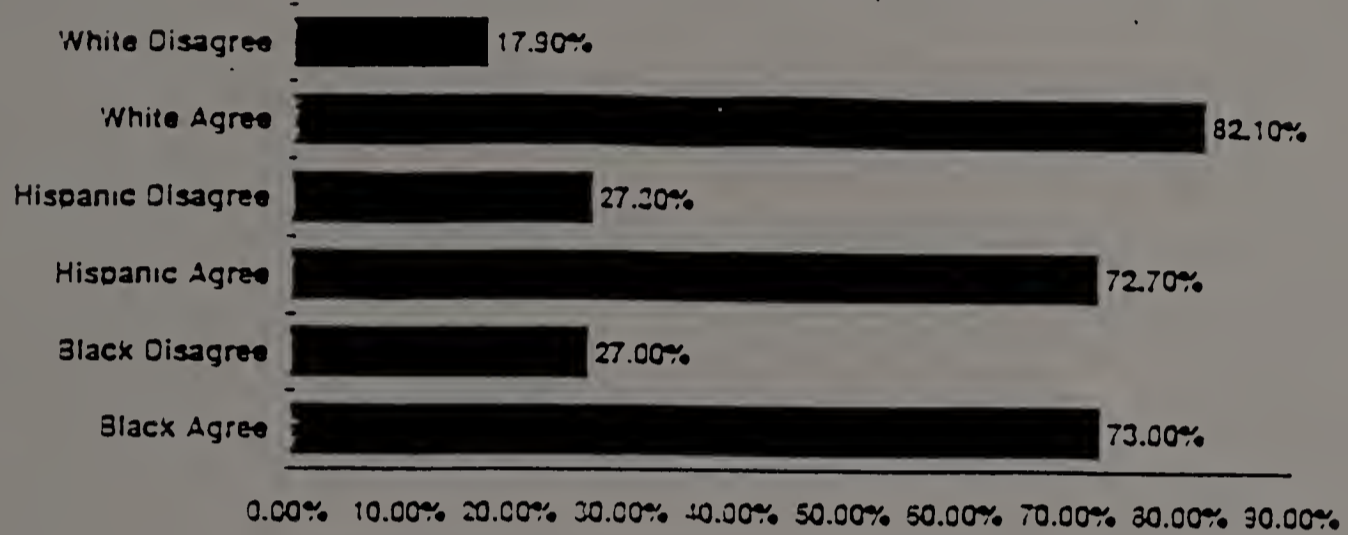
Staff helps to create good race relations in my school.

White No	42.10%
White Yes	57.90%
Hispanic No	37.20%
Hispanic Yes	62.80%
Black No	45.20%
Black Yes	54.80%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00%

189
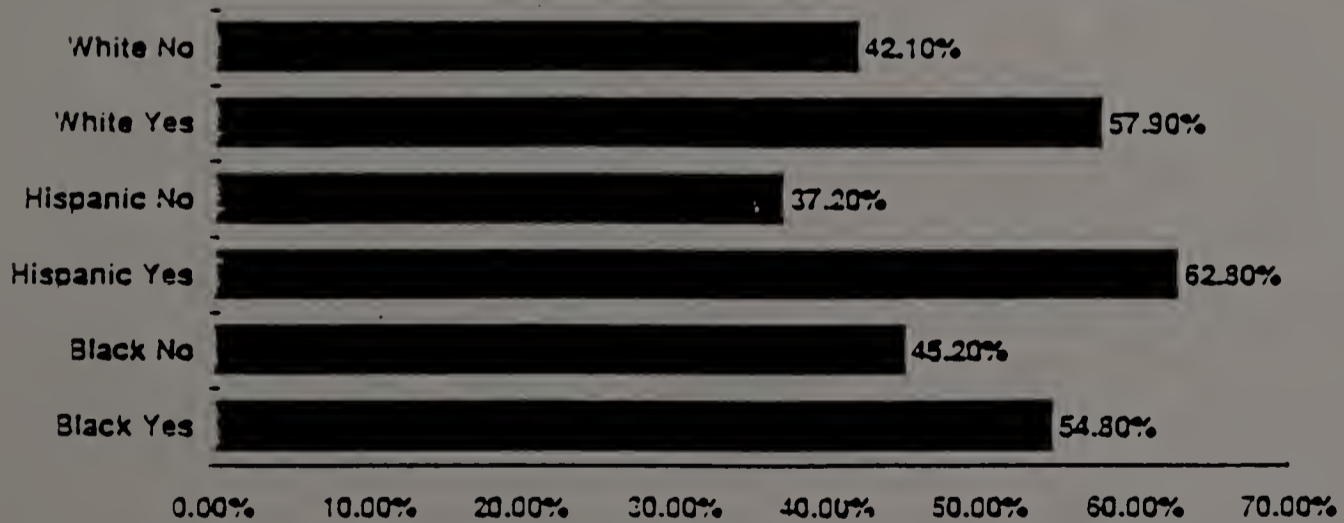
All students treated the same

White No	70.50%
White Yes	29.50%
Hispanic No	68.00%
Hispanic Yes	32.00%
Black No	70.50%
Black Yes	29.50%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00% 80.00%
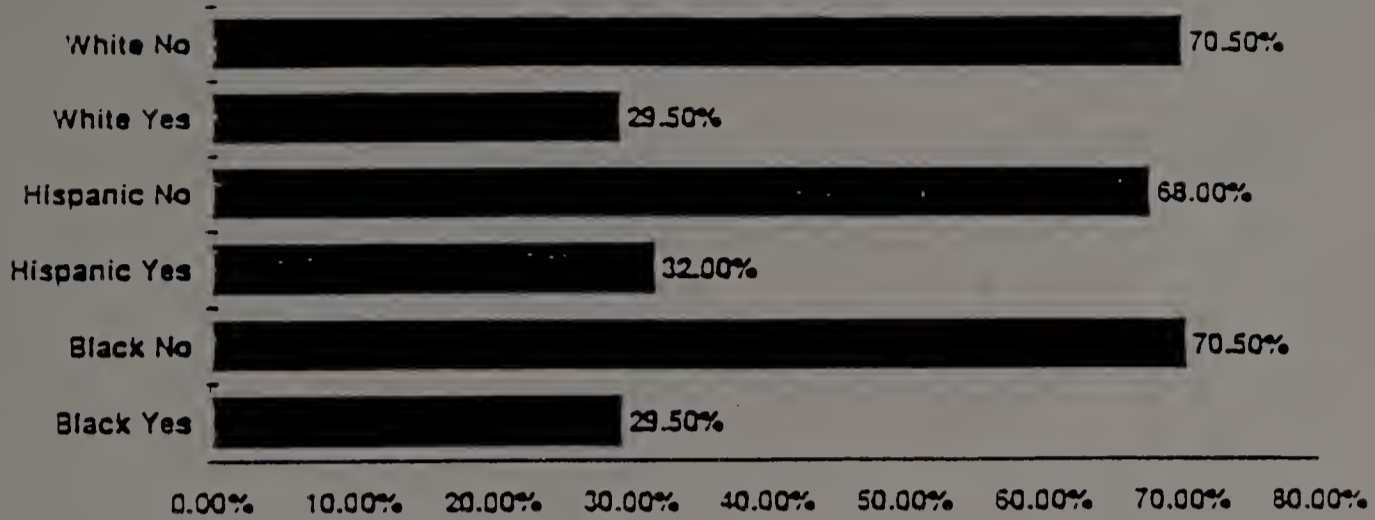
Classroom activities reflect the history and contributions my race.

White No	60.40%
White Yes	39.60%
Hispanic No	68.30%
Hispanic Yes	31.70%
Black No	75.10%
Black Yes	24.90%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00% 80.00%

Teachers treat student the same regardless of race

White No	38.00%
White Yes	62.00%
Hispanic No	44.90%
Hispanic Yes	55.10%
Black No	46.50%
Black Yes	53.50%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00%

190
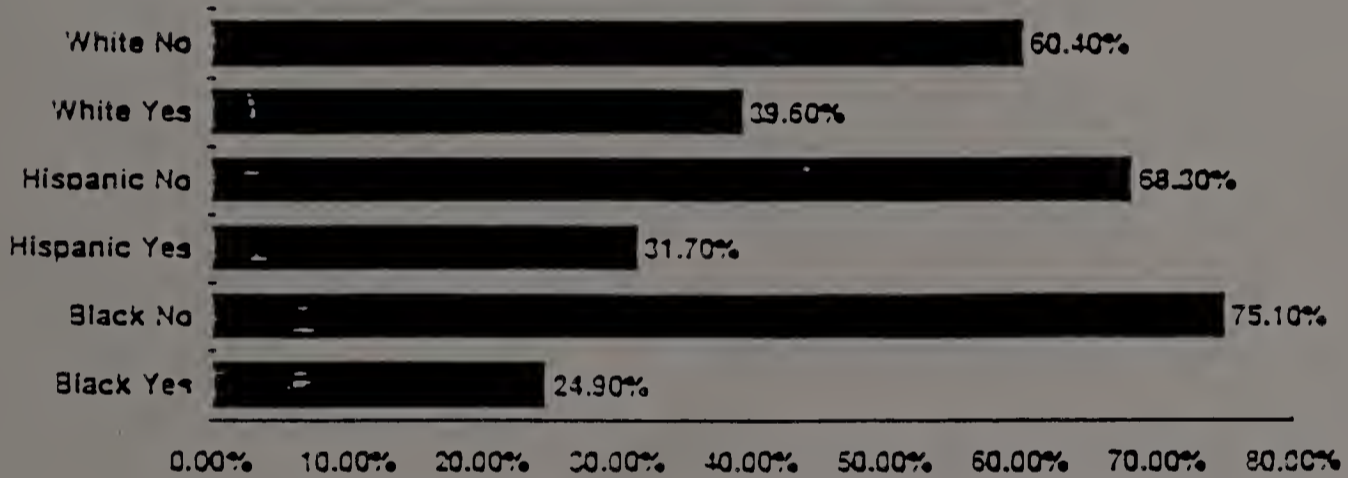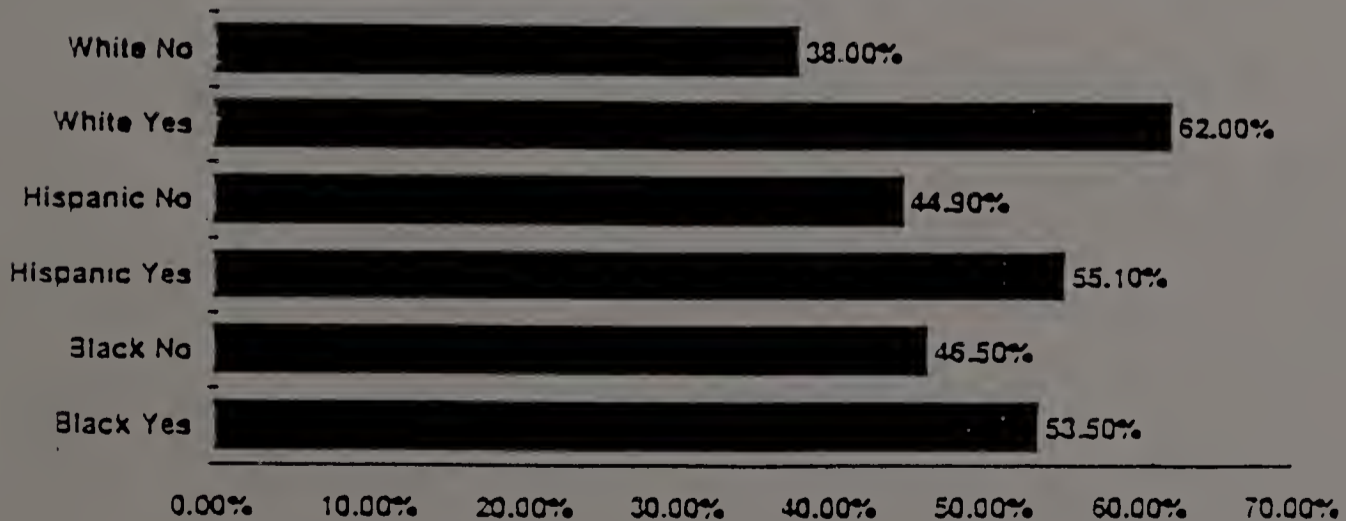
Survey Response % From Schools

School	Percentage
Van Sickle	59.00%
Kiley	16.00%
Kennedy	55.00%
Forest Park	55.00%
Duggan	67.00%
Chestnut	43.00%
Putnam	34.00%
Commerce	52.00%
Central	63.00%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00%
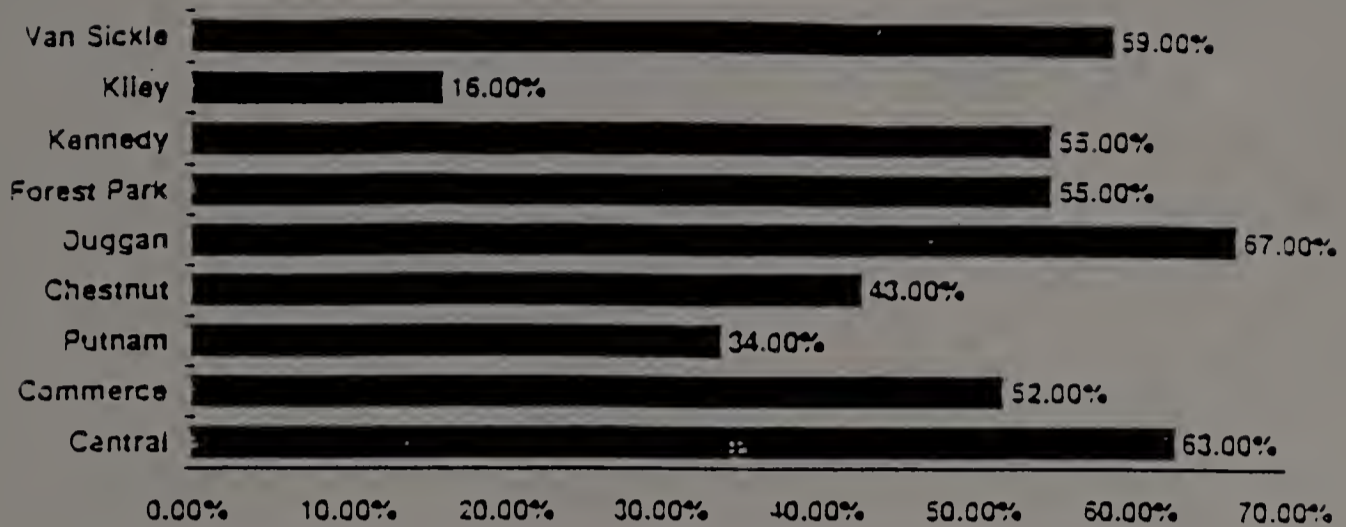
Discipline is fair regardless of race.

	Percentage
White No	38.50%
White Yes	61.50%
Hispanic No	40.90%
Hispanic Yes	59.10%
Black No	48.20%
Black Yes	51.80%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00%
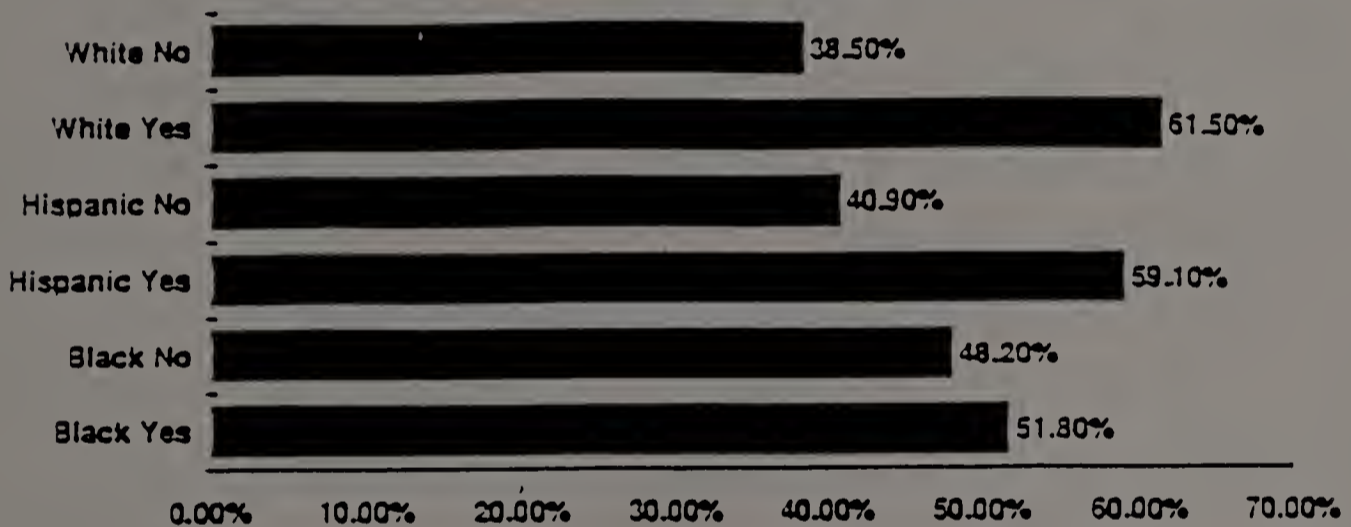
There is no racism in my school. Agree or Disagree

	Percentage
White Disagree	88.70%
White Agree	11.30%
Hispanic Disagree	83.10%
Hispanic Agree	16.90%
Black Disagree	88.00%
Black Agree	12.00%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00% 80.00% 90.00%

191

My racial group is treated the same as any other group.

White No	64.10%
White Yes	35.90%
Hispanic No	60.70%
Hispanic Yes	39.30%
Black No	64.00%
Black Yes	36.00%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00%
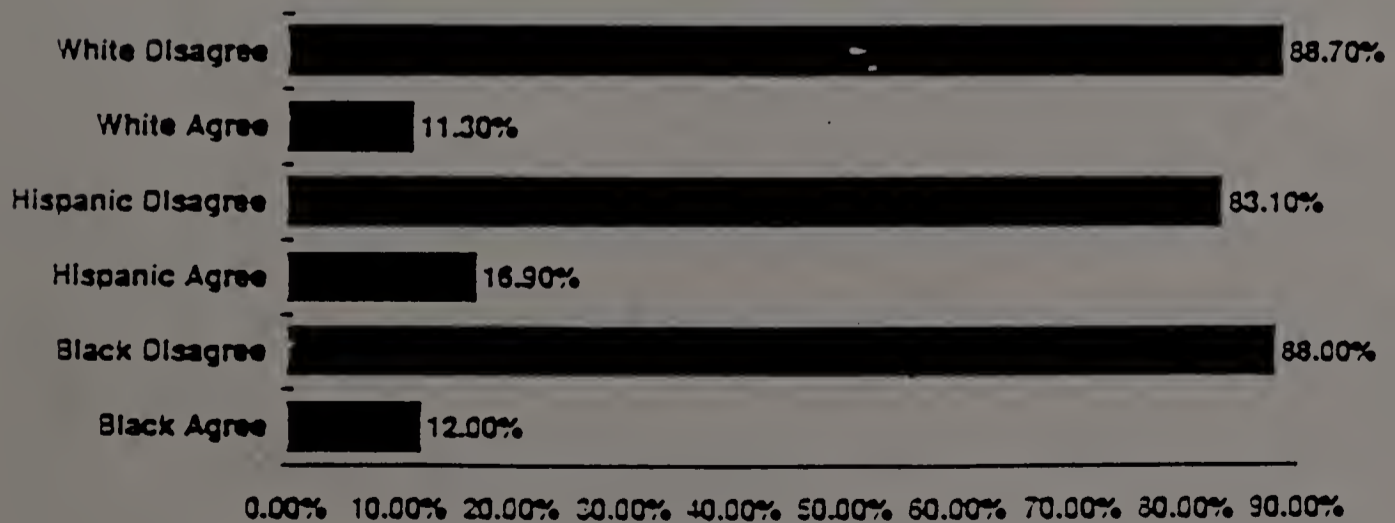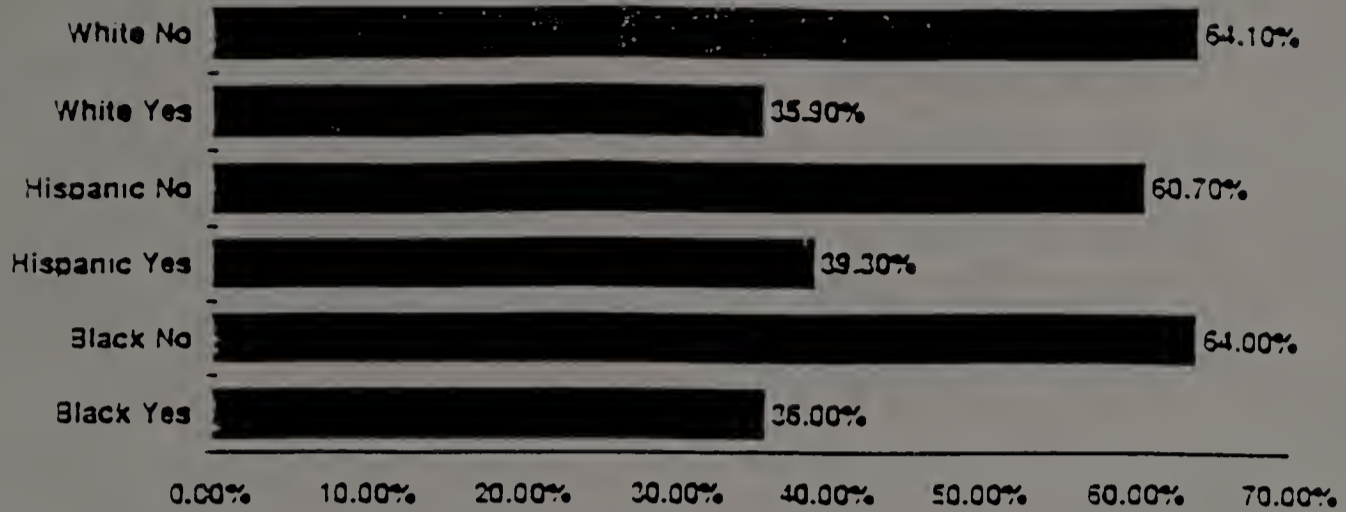
I have not been hurt by racism.

White Disagree	29.40%
White Agree	70.60%
Hispanic Disagree	27.60%
Hispanic Agree	72.40%
Black Disagree	26.90%
Black Agree	73.10%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00% 80.00%
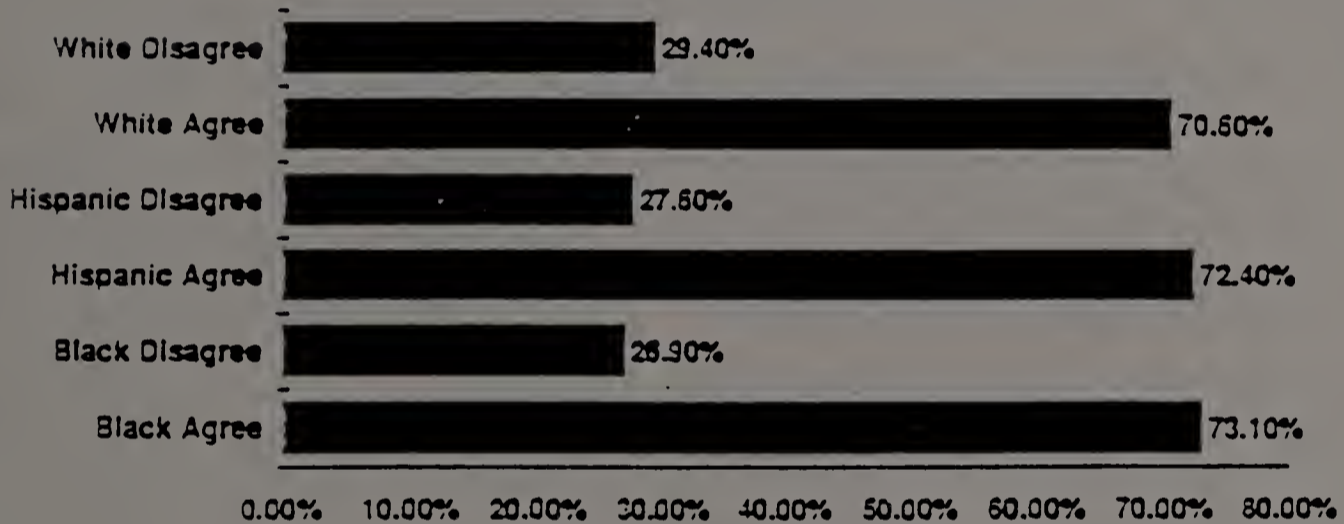
I have not seen anyone hurt by racism. Agree or Disagree

White Disagree	67.70%
White Agree	32.30%
Hispanic Disagree	75.70%
Hispanic Agree	24.30%
Black Disagree	72.90%
Black Agree	27.10%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00% 80.00%
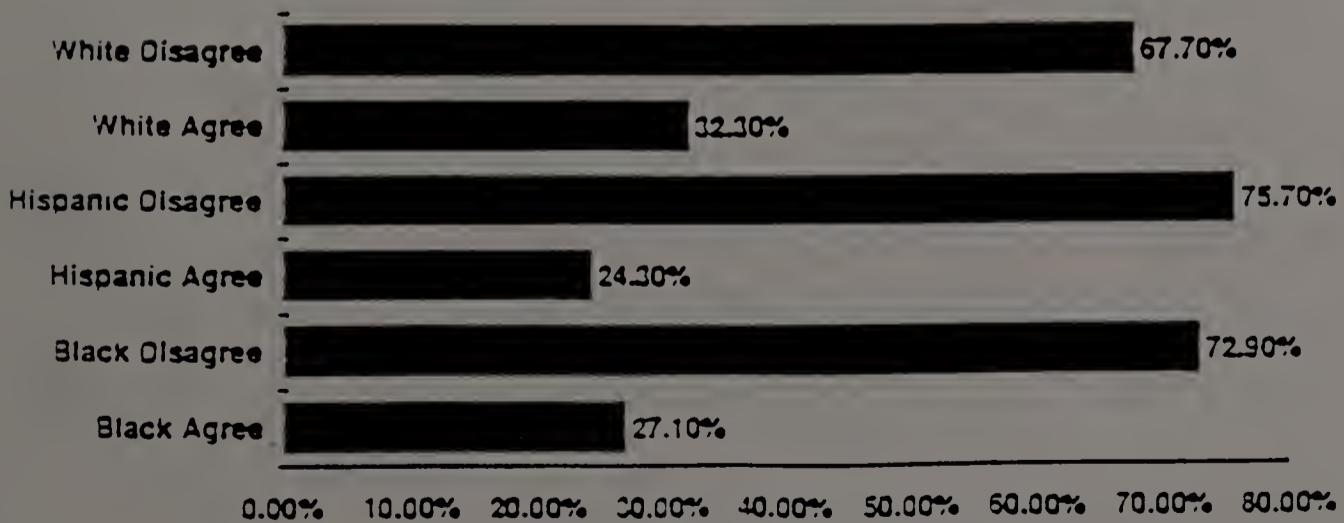
Students treat students the same regardless of race.

Category	Percentage
White No	77.20%
White Yes	22.80%
Hispanic No	66.40%
Hispanic Yes	33.60%
Black No	73.60%
Black Yes	26.40%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00% 80.00%
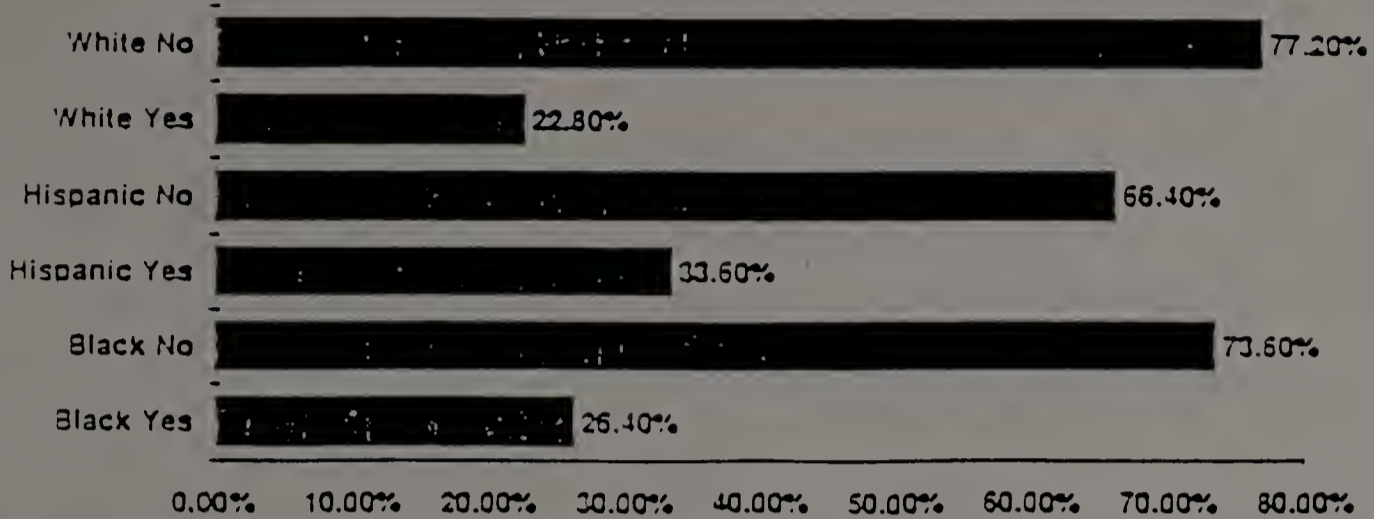
Principals and Asst. Principals treat students the same regardless of race.

Category	Percentage
White No	31.40%
White Yes	68.60%
Hispanic No	30.40%
Hispanic Yes	69.60%
Black No	45.10%
Black Yes	54.90%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00%
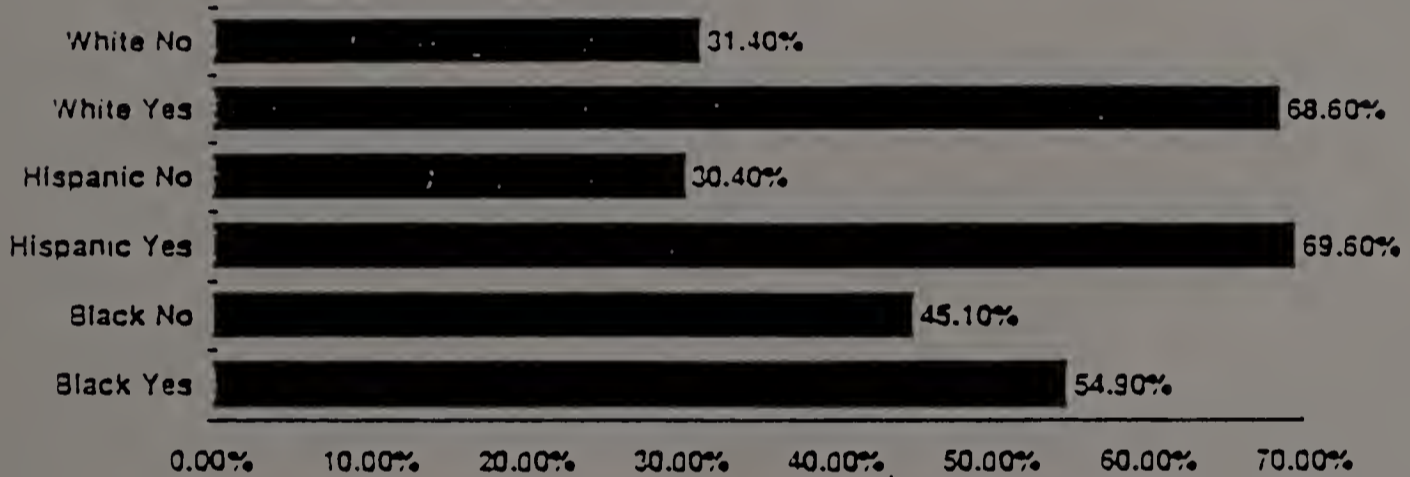
Counselor treat student the same regardless of race

Category	Percentage
White No	31.80%
White Yes	68.20%
Hispanic No	23.70%
Hispanic Yes	76.30%
Black No	32.50%
Black Yes	67.50%

0.00% 10.00% 20.00% 30.00% 40.00% 50.00% 60.00% 70.00% 80.00%

193
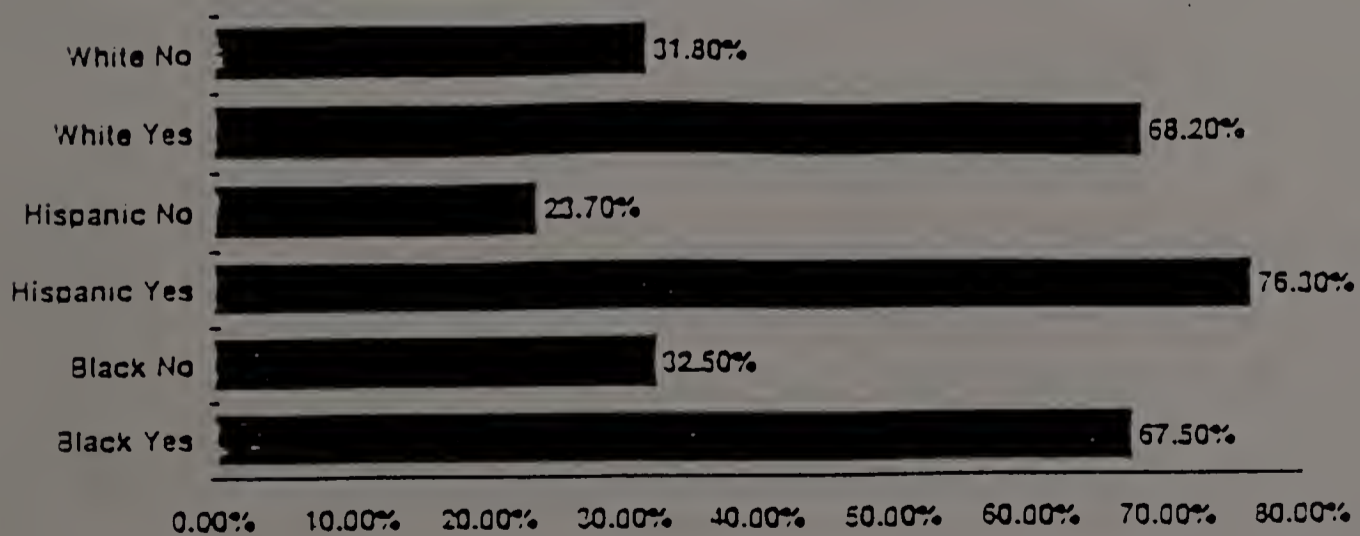
A Survey of Relationships

General Purpose Data Sheet II (Form No. 19542)

For each statement, check whether you strongly agree, agree, not sure, disagree or strongly disagree

In my school, all students are treated the same regardless of how they speak, dress or act

Teachers treat students differently because of race

My counselor treats student differently because of race

My principle or assistant principals treat students differently because of race

Students in my school treat other students differently because of race

My racial group is treated the same as any other

I have been personally hurt because of racism in my school

I have not be personally hurt because of racism in my school, but I have seen others hurt

In my school, success depends on a person's race

The teachers and principals in my school have helped to create good relations among students of different racial groups

Classroom activities reflect the history and contributions of my racial group

Discipline in my school is carried out fairly without regard to race

There is no racism in my school

How many times have you been suspended out of school?
    0   1   2   3   4 or more

At what level were you first suspended?
    Elem   Middle   High School

At what level were you last suspended?
    Elem   Middle   High School

How many times have you been suspended internally?
    0   1   2   3   4 or more

At what level were you first suspended?
    Elem   Middle   High School

At what level were you last suspended?
    Elem   Middle   High School

On the back, what is you definition of racism?

If racism is a problem, how would you solve it?

BRANCHARD ELEMENTARY MULTICULTURAL ARTS EDUCATION
PILOT STUDY SURVEYS AND RESULTS

Preliminary Student Survey Questions:

1. What have you learned so far about the Westward
    Movement?

2. From the list choose three ways you learn best in the
    classroom: a) reading, b) listening, c) watching,
    d) hands-on activities/the arts, e) writing,
    f) communicating/discussions, g) researching
    h) classroom visits

3. Do you like to learn working in groups, as a team or
    by yourself as an individual?

4. How would you like it if your teacher used the arts
    such as, drama, dance, and music to teach you about
    your subjects?

5. Would you like to study about different cultures that
    have helped to make America what it is today?

6. Take a guess at what you think multicultural
    education is?

7. Many educators say that there is a lot of racism and
    violence in the schools today, can you describe what
    racism is and why it might be going on in schools?

8. Take a guess on how multicultural education can help
    this problem?

Preliminary Student Survey Results:

Q1.   37   knowledgeable; 39 somewhat knowledgeable;
      105   no knowledge
Breakdown:

	Knowledgeable	Somewhat	No knowledge
School #1			
class A	7	3	12
class B	9	10	5
Total	16	13	17
School #2			
class A	0	0	16
class B	0	1	14
class C	6	4	4
Total	6	5	34
School #3			
class A	12	7	2
class B	1	0	21
class C	0	10	12
class D	2	4	19
Total	15	21	54

Q2. A., B., C.   Top three choices
Breakdown:

	School #1	School #2	School #3	Total
A.	66	20	8	94
B.	42	35	15	82
C.	25	31	21	77
D.	25	24	17	66
E.	5	20	15	40
F.	14	21	35	70
G.	7	5	26	38
H.	7	20	38	65

Q3.   128 preferred groups; 38 individual; 18 both, 1 no
      response
Breakdown

	groups	individual	both	no response
School #1				
class A	20	2	0	0
class B	19	2	5	0
Total	39	4	5	0
School #2				
class A	11	3	1	1
class B	12	3	0	0
class C	7	1	7	0
Total	30	7	8	1

197

Q3. continued

	groups	individual	both	no response
School #3				
class A	13	9	0	0
class B	20	1	0	0
class C	17	9	0	0
class D	9	8	5	0
Total	59	27	5	0

Q4.   120 yes; 12 sometimes; 46 no; 8 don't know
Breakdown:

	yes	sometimes	no	don't know
School #1				
class A	20	0	3	5
class B	16	5	1	0
Total	36	5	4	5
School #2				
class A	14	0	1	1
class B	7	0	9	0
class C	14	0	0	0
Total	35	0	10	1
School #3				
class A	16	0	6	0
class B	9	4	7	1
class C	15	0	10	0
class D	9	3	9	1
Total	49	7	32	2

Q5.   183 yes (all students)

Q6.   14 very knowledgeable; 53 knowledgeable; 34 somewhat
      knowledgeable; 83 no knowledge
Breakdown:

	very know.	knowledgeable	somewhat	no know.
School #1				
class A	1	0	1	20
class B	0	4	6	17
Total	1	4	7	37
School #2				
class A	1	8	2	5
class B	1	8	2	4
class C	8	2	2	2
Total	10	18	6	11

Q6. continued

	very know.	knowledgeable	somewhat	no know.
School #3				
class A	0	8	6	8
class B	2	11	6	6
class C	1	6	6	8
class D	0	6	3	13
Total	3	31	21	35

Q7.   5 very knowledgeable; 74 knowledgeable; 53 somewhat
      knowledgeable; 49 don't know

Breakdown:

	very know.	knowledgeable	somewhat	don't know
School #1				
class A	0	8	5	13
class B	1	8	2	11
Total	1	16	7	24
School #2				
class A	0	7	4	5
class B	0	4	3	6
class C	0	9	6	1
Total	0	20	13	12
School #3				
class A	2	7	7	6
class B	0	12	10	4
class C	1	10	7	1
class D	1	9	0	2
Total	4	38	33	13

Q8.   51 knowledgeable; 32 somewhat knowledgeable; 99 don't
      know

Breakdown:

	knowledgeable	somewhat	don't know
School #1			
class A	1	3	18
class B	3	2	21
Total	4	5	39
School #2			
class A	8	2	5
class B	7	2	5
class C	5	6	4
Total	20	10	14

School #3

class A	11	6	5
class B	7	2	9
class C	6	8	14
class D	3	1	18
Total	27	17	46

Student Post Survey Questions

1. What is multicultural education?

2. What is racism?

3. Which multicultural workshop did you like best?

4. How have these workshops helped you overall?

5. Would you like to do these and other cultural arts
    workshops again?

6. Additional comments?

Student Post Survey Results:

Q1. 108 knowledgeable; 19 somewhat; 46 don't know
Breakdown:

	knowledgeable	somewhat	don't know
School #1			
class A	12	4	10
class B	14	2	4
Total	26	6	14
School #2			
class A	9	1	1
class B	14	0	3
class C	8	3	0
Total	31	4	4
School #3			
class A	8	4	9
class B	17	3	4
class C	9	2	12
class D	17	0	3
Total	51	9	28

Q2. 110 knowledgeable; 35 somewhat; 26 don't know
Breakdown:

	knowledgeable	somewhat	don't know
School #1			
class A	14	1	5
class B	17	4	5
Total	31	5	10
School #2			
class A	7	4	0
class B	12	1	4
class C	9	2	0
Total	28	7	4
School #3			
class A	17	3	0
class B	8	8	6
class C	13	7	4
class D	13	5	2
Total	51	23	12

Q3. (a) 77; (b) 22; (c) 76
Breakdown:

	African American (a)	Native American (b)	Both (c)
School #1			
class A	22	2	3
class B	13	4	2
Total	35	6	5
School #2			
class A	5	2	9
class B	5	3	3
class C	5	1	8
Total	15	6	20
School #3			
class A	9	3	9
class B	5	3	16
class C	9	4	10
class D	4	0	16
Total	27	10	51

Q4. (for qualitative responses see next page)

Q5. 171 yes; 4 no
Breakdown:

	yes	no
School #1		
class A	20	1
class B	25	0
Total	45	1
School #2		
class A	12	0
class B	11	0
class C	18	0
Total	41	0
School #3		
class A	21	1
class B	20	1
class C	20	1
class D	24	0
Total	85	3

W-F = White Female; B-F = Black Female; H-F = Hispanic
Female
W-M = White Male; B-M = Black Male; H-M = Hispanic Male

1. Learned new things. W-F
2. Understand the Indians. W-M
3. I learned about my ancestors and I liked it. B-F
4. I learned that all Native Americans don't do what
    they show on T.V. B-F
5. I learned how Americans were treated wrong because of
    their color. H-F
6. It helped me learn history from long ago. B-M
7. It helped alot, because if I take a test about it
    I'll know alot about it and now I know how those
    people felt. H-M
8. It showed me how bad it was for Native Americans and
    African Americans to be pushed out of their land and
    houses. H-F
9. I used to think all Native American cultures were
    alike. B-M
10. It helped me to realize what Black people did before
    they became slaves. B-F
11. That only Indian women make that kind of yell. M-W
12. They have helped me see stereotypes. W-F
13. They taught me dances and about the Westward
    Movement. W-M
14. It helped me to learn the real stuff. B-F
15. I've learned about African Americans. H-M
16. Helped me to learn how it was to live like they
    lived. B-F
17. I learned about other peoples' cultures and about
    life. W-F
18. Helped us learn about the different kinds of
    Americans. W-M
19. We learned about cultures we never heard of. W-M
20. How people were treated and how they overcame it. W-M
21. It helped me learn that it's very different than
    people think. W-M
22. It helped alot because when people ask I can help
    them learn. B-F
23. I learned more from people than the book. B-M
24. I learned more about culture and stories, like the
    Turtle. W-F
25. Before I went to them I thought almost all Indians
    and Africans were mean and loved war, I was wrong!!
    Mulatto-F
26. The workshops helped me realize what Americans did to
    other people, but also how others helped. W-F

27. It helped me realize the years of pain and suffering different races went through. W-F
28. Helped me in my multicultural class. H-F
29. It taught me to teach my family it. B-F
30. They helped me because now people get along better with you. H-M
31. These workshops made me angry, how could they treat people this way? B-F
32. It helped me feel a little bit of what the people felt. W-M
33. How different cultures helped to contribute to make America a better place. W-M
34. Life in general. B-M
35. Helped me understand more. W-F

Teacher Post Survey Questions

1. Did I attain the workshop goals and objectives?
    (a) teaching about other perspectives/contributions regarding the Westward Movement; which are not always included in social studies textbooks
    (b) teaching about the lifestyles/story of other cultures
    (c) teaching about the roots of racism and violence in the U.S.
    (d) encouraging respect for self and others

2. Did you feel using varied teaching strategies, such as the arts, were beneficial? In what way?

3. Will you as a teacher try to utilize some of these strategies?

4. What do you think about multicultural education?

5. Do you feel you have resources at your school to teach multiculturally?

6. Do you feel that racism and violence exists in your school system?

7. Would you suggest that these types of multicultural education workshops be offered throughout the system? Why or why not?

8. How receptive do you feel teachers will be to restructuring their classes to incorporate various styles of teaching and learning?

9. Do you feel the school administration is supportive of multicultural education as basic education in the schools?

10. What have you done as follow-up to these workshops?

11. What is your multicultural education thus far?

12. Additional comments?

The teachers at School #1 answered these questions orally. Their overall attitude of the program, especially the African-American Workshop was positive. They did make recommendations for future workshops, that only well skilled artist/educators, such as myself, administer the workshops. These teachers multicultural education backgrounds were very limited, they did not see themselves being able to teach multicultural arts education in their classrooms.

The teachers at School #2 varied in answers because of their experiences and cultural backgrounds. One of the White teachers did not fill out the demographic information on the survey, which asked her age, gender, race, and years of teaching. She also only answered the questions on the first page (1-5). She answered "yes" to questions 1, 2, 3, and 5. She further remarked that using varied teaching strategies enabled children to learn in a fun way, and that multicultural education is necessary to build self esteem. The second teacher who was also White was fifty-nine years of age and had been in the system twenty-two years. She felt the goals of the program were adequately met and that using varied teaching strategies increased interest. In answer to question three, she wrote that she already does role-playing as a teaching

method, but thought the dancing was great. Her response to multicultural education was that it is needed, but should be equitably distributed among cultures. She commented that A.V. resources were needed as well as outside programs and that the program was good but the time-frame for presentations was a bit lengthy. She said thought there may be some frustration, but teachers would be receptive to learning, if training was provided. With response to racism and violence in the system she said that it was evident more in middle and high schools, "well meaningful, ongoing curriculum interact positively at this school. She did not mention her multicultural education but said, "I have been teaching cross/culture respect throughout my career. Feelings are truly caught - not taught. Adults should set good examples." The third teacher, who is African-American and forty-one years of age, was in her first year of teaching. She had graduated recently from an education certification, which required students to take a multicultural education course. Her answers were very detailed and as follows:

1. Yes/excellent, most children did not realize there were Black people out West. The workshop helped to clarify this and the contents was something that can't be told to them enough.

2. Yes/excellent, it reaches all learning styles. The important thing is that they were having fun and didn't realize they were learning.

3. I try to use visual, and audio such as playing jazz as students work. I would strongly like teacher workshops demonstrating how to use the arts such as dance, in the classroom.

4. It should be incorporated into every single aspect of curriculum.

5. No, the school needs more textbooks with factual multicultural information.

6. Definitely, attitudes of some teachers toward students, information of text, and racism among the children.

7. Yes, because it is a long awaited thing. Most important is that alot of teachers are not comfortable teaching/lecturing in front of the classrooms, this way it is a more relaxed atmosphere, it's fun! (teachers like to have fun too).

8. For the most part they would be receptive.

9. Yes, superintendent and the school principle.

10. Not as of yet, but I will recap my classrooms diversity education for the year in the form of evaluation and discussion.

11. Four multicultural education related courses, not
    including an independent study.

   The two social studies teachers who completed the
survey from School #3 were both White females. One had
been a teacher for nine years and the other a teacher for
fifteen years. Both answered the questions similarly.
Their overall outlook was that the program attained all of
its' goals and that using varied teaching strategies
heightened interest. One teacher wrote that it was visual
learning and allowed students to participate. Both said
they would utilize the creative teaching strategies
demonstrated, yet they felt there were not enough
resources at the school. They each agreed that there is
racism in the schools, and that the schools reflect
society. Both would suggest these types of workshops to
be offered throughout the system. One of the teachers
said, "Of course! Only through education will we achieve
a better understanding of each other and begin to value
and accept each other's differences _and_ similarities." As
follow-up the teachers had discussions, one teacher also
did art. Neither teacher had formal multicultural
education.

"LET'S STOP RACISM IN OUR SCHOOLS"
SCRIPT AND SONG

Stop Racism In Our Schools is a forty-five minute production of how racism effects student learning and interest. The production begins with a student protest rally to stop racism in the schools. It then traces the roots of racism in the United States, and investigates in part institutionalized racism; as it effects U.S. school systems. The finale expresses the need for Americans to learn of one anothers contributions to the United States, in order to appreciate and excel even further as a diverse nation.

The purpose of this production is to give students the opportunity to voice their concerns about racism in the schools and in their nation. It further allows the students to take leadership roles in developing an anti-racism awareness model to be used by schools throughout the country.

OPENING
Music Playing: Harold Melvin and The Bluenotes "Wake Up Everybody"
Students enter from SR & SL with picket signs that read *Stop Racism*

[SR=Stage Right; CS=Center Stage; SL=Stage Left]

<u>Scene One</u>
Protest March
Entire Cast: Stop Racism In America! Stop Racism In Our
               Schools!
               (Cast repeats these phrases until everyone
               is in position)
               Step Dance begins: [to demonstrate strength
               and determination, and to clear posters from
               the stage]
               We march for you to see
               That racism hurts you and me
               Step Dance - Where is it from?
               Africa - where you hear the drum
               Racism is here and there
               South Africa and everywhere
               <u>**In South Africa Step dance is a boot dance**</u>
               That shows the oppression

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Let's pass our protest signs down now
And get on with our racism lesson...
It's in our schools & in our towns
Racism is all around
Expressions begin: one at a time selected
students share their encounters about racism

Student #1:   During my English Class someone blurted out
                the word *nigger*. Being the only African
                American in the class, everyone turned and
                looked at me. I thought the word *nigger*
                meant ignorant person. That certainly
                doesn't apply to me. I feel they should
                have looked at the ignorant person that made
                the statement. Stop Racism In Our Schools!

Student #2:   As I entered my new class the teacher
                automatically stopped me and asked if I was
                in the right class. As I looked around and
                saw that I was the only Spanish person
                there, it dawned on me that she thought I
                should have not been placed in an advanced
                class. Once I showed her my class schedule,
                she then asks if I'm sure I want to be
                there. I answered yes, and then she warned
                me not to get out of line while in her
                class. A few weeks later she came up to me
                and said "you're not what I expected you to
                be. You're a good kid." Why is it that I
                was prejudged by my race to begin with?
                Stop Racism In Our Schools!

Student #3:   Because of my accent I was placed in Special
                Education Classes for slower children. I
                wasn't even tested, and was kept there for
                half of the year before I was placed into
                regular classes. How could this have
                happened? Stop Racism In Our Schools!

Student #4:   If you're a person of color and wearing
                baggy clothes and hoodies, and you're in the
                halls, teachers are apt to ask you for a
                pass. If you're White and dressed in
                regular clothes teachers often times will
                not ask if you have a pass. Why is that?
                Stop Racism In Our Schools!

Student #5:   I have friends of all races in school.
                Often times we hear from our own peers
                things like "why don't you stick with your

own kind?" Why can't we all be friends and respect one another. We are all in school for the same reason, to learn. Why can't we learn that racism hurts all of us? Stop Racism In Our Schools!

Narrator: Racism is the false belief that one race of people are superior or better than another race. Racism is a system of privilege and penalty based on one's race. Racism is on the rise in schools throughout our nation. Statistics show that students of color are more often the targets of racism than white students. Students of color experience racial slurs, discrimination, and omission of their cultural contribution in school books and curriculum. Racism is a negative factor that makes potentially great students disinterested in school. America needs all its youth educated in order to remain one of the world's leading nations in productivity. Stop Racism In America!

Student #6: How did Racism get started in American anyway?

Student #7: It goes as far back as Christopher Columbus when he landed on the Island of San Salvador.
[Cast take positions for scene two]

Scene Two

Sailor: Land ho Columbus!

Columbus: Bless the land for Queen Isabella!
[Columbus and the sailor hop off the ship onto the island, the Tainos and the Arawak people welcome them. The Chief claps his hands so the people can bring gifts to Columbus. Columbus then turns to the sailor to write a letter to Queen Isabella of Spain.]

Columbus: Dear Queen Isabella, I have been to this great land of gold and spices. The natives are friendly and have taught us many things about the land. These gentle savages can be easily subdued and made into slaves so that

we can bring the riches of this land to Spain. [Columbus then tells the sailor...] Take the Chief and his people captive. Send the young ones to get gold, cut their hands off if they disobey; and put the others on the ship to bring back to Spain.

Narrator: Many of the Tainos and Arawak people of the island were killed. Those who were brought back to Spain died also. It was determined that the people would not make good slaves, so Europe had to look elsewhere for help to strip the new lands of its riches. It turned to Africa.

Narrator #2: Europe had been trading for many centuries with Africa. People from Europe and other parts of the world came to Africa to study history, law, and medicine.
Once the *New World* became Europe's major source of gold, the ancient African trade routes were no longer profitable. European traders coaxed many kings of Africa to let Africans go to help Europeans in the *New World*. It was then greedy merchants realized the hard labor of the Africans was very profitable. The merchants began to pay raiders to go into African villages and kidnap the African people. They forced the African people into chains and onto ships and sold them in the *New World* as slaves. Over 50 million Africans were stolen from Africa and forced to come to the Americas'.

Narrator #3: At this same time the Native American Indians were being wiped out and off the lands to make room for the Europeans. Many Europeans who were profiting from the enslavement of Africans and the killing of Indians were troubled because their religious beliefs, moral convictions, and value of human life conflicted with their greed. This is one reason racism developed.

Merchant: (to the auctioneer) In order to justify selling these Africans, call them the lowest names you can think of. Make them appear like they are not human, like we do them

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Indians. Make our kind feel like anyone who does not look like them are heathens and an inferior race.

Auctioneer: Yes sir, Mr. Merchant. Fine niggers here. Fine niggers here for sale! These wretched jungle bunny-coons are strong and will build up your plantations making you and your descendants rich for life!
How 'bout this one (pull an African woman out - she starts to weep) she'd make a fine nanny, maid or mistress, and this one (pull an African male out - he is resistant) Yeah...they are like animals...they ain't got no thoughts or feelings.

Narrator #4:   Though slavery was abolished, racism remained alive and well. There was segregation to keep people of color down... the Jim Crow laws for Blacks, reservations for Indians and segregated towns for the Asians, who were used as cheap labor after slavery.

Narrator #5:   As America grew the dominant society stayed intact and created the melting pot for newcomers. Even European immigrants had to give up their ethnic cultures, their names and native languages to blend and be accepted.

Narrator #6:   People of color such as Latinos could not blend in because their culture was different and they experienced exclusion and racism like the Africans, Native Americans, and Asian groups.
Racism shut out [cast becomes the mainstream and forms a circle with the exception of the narrators who have stepped forward, and the narrators become outcast] the culture of the Native people and other people (narrators are trying to become part of the mainstream circle but the circle will not allow them) who contributed their labor. [One at a time the group will join the narrators CS in a picture pose, making closing remarks]

Student #:   (joining in with the narrator) ...Blood, sweat, and tears!

Narrator #6: (continues) ...Ideas, inventions, artistry...

Narrator #7: In many history & literature books at school you cannot learn about the contributions or experiences of people of color.

Student #: Though we are diverse, ways of learning are limited in school.

Student #: As students we very often become disinterested when classes don't relate to our experiences.

Student #: Or when teachers dole out punishment unfairly, not recognizing we are bored.

Student #: Of course this leaves room for us to pick on one another, reflecting a new racism. *Everybody hates everyone who is not like them*

Student #: Racism has hurt everyone

Student #: It's denied American its true beauty

Student #: It's made whites feel guilty and real confused

Student #: It has violently oppressed and denied access for people of color

Student #: If you think you're better than someone else, you generally look down on them even when you don't realize it

Student #: If you think you are less than someone else you generally give up before you every get started

Student #: We are young, diverse and the leaders of tomorrow

Student #: We are saying what we feel in hopes that people will listen and things will change, that students everywhere will work hard at their studies and their understanding of others because that's the only way we are going to survive in the 21st century.

Student #:   We need our teachers, administrators,
              parents, and communities to love and be
              proud of all of us

Student #:   ...Treat us fairly, mentor us, and educate
              us well in all areas, especially our
              nation's history

Student #:   If we know our past we can prepare better
              for the future.

Student #:   Let's stop racism in our schools! [cast
              sings: "Let's Stop Racism In Our Schools]

The End   [OPEN DISCUSSION]

LET'S STOP RACISM IN OUR SCHOOLS

Let's stop racism in our school
Too many of us are hurt you see
By this country's bigotry
What we need is unity
We all have the right to be treated with respect, but
until we see the light that is something we'll never get
All of our ancestors have given
much to this land
Why can't we appreciate this
and try to understand
Hand in hand we'll make a better earth, Let racism die so
that love can give birth.
To see the beauty of you and me
In this land of diversity
Rid the violence and the pain
Can we sing that once again
Let's stop racism in our school
Let's stop racism in our school
Look it right in the face say goodbye forever, because
here it has no place so let's start it all over
If all races can unite
Talk it out without a fight
It will help us see the light
Then everything can be alright
Let's stop racism in our school
Can we sing that once again
Let's stop racism in our school

By: KAREN B. DONALDSON

PROJECT STUDY AUDIENCE EVALUATION
SURVEY AND RESULTS

"LET'S STOP RACISM IN OUR SCHOOLS"
(a multicultural education curriculum project)

Audience Evaluation

Please circle gender: male   female
What is your   ethnic background?

Please circle current status:
1.   student   [grade ____]
2.   teacher   [grade ____]
3.   school administrator
4.   parent
5.   community agency representative
6.   other (please describe affiliation)

1.   Do you believe this production/curriculum can be
      helpful in reducing racism in U.S. schools? Why? or
      why not?

2.   Would you actively support it? If yes, how? If no,
      please explain?

3.   In your opinion, does racism affect students'
      learning? Please explain.

4.   Would you like to see this type of multicultural arts
      curriculum developed for regular classroom use? Why?
      or why not?

5.   What is your opinion of students assisting in the
      development of multicultural curriculum?

*Any additional comments please write them on the back.

Audience Evaluations Survey Results

April 13, 1993
"Let's Stop Racism In Our Schools"
Branchard High School/Showing Performance

Total number of respondents: 17

Demographics breakdown:

Ethnic Background
5 - white females
2 - Hispanic
1 - Native American/Cherokee
1 - African American/white
1 - African American/Indian
6 - unidentified

Gender
13 - female
1 - male
3 - unidentified

Status
1 - Teachers
4 - parents
1 - school administrator
1 - city representative
2 - community agency representative
2 - Healing Racism Institute
2 - school employee/mediation program

Question 1
17 - yes

Question 2
13 - yes
1 - unsure
3 - no response

Question 3
12 - responded
sample responses: More teachers to give their opinions.
Bring it out to the public. Students could exude more
confidence in speaking. It could describe more
backgrounds. I think it looks great already. Integration
of more ethnic groups.

4 - no response

Question 4
16 - responded
sample responses: Positive experience that should be
available to all students. Should be included into
regular classrooms whenever possible. Excellent idea.
Absolutely needed. Racism is very real and this type of
multicultural curriculum is necessary if the human race is
going to unite and work together.

1 - no response

Question 5
14 - responded
sample responses: Multicultural education must be present
in all subjects at school because of our diverse
population. Where practical-fine. Long overdue. It's
crucial in today's world.

3 - no response.

April 16, 1993
Suburban Middle School Performance

Total number of respondents: 8 (all teachers)

Demographic breakdown:

Ethnic Background
8 - European-American

Gender
6 - female
2 - male

Question 1
6 - yes
1 - unsure
2 - no ("good start, but it won't reduce racism alone")

Question 2
6 - yes
1 - no
2 - no response

Question 3
8 - responded
sample responses: How about more of a mix of all races.
Q & A period would be better in smaller groups. Never
give up, keep striving to make the program better. Act
out one or two of the incidents with the students.

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<u>Question 4</u>
8 - responded
sample responses: The multicultural & multimedia combo is
excellent, my students say they learn best that way. It
should be started in kindergarten. It will cost more
money than the school systems will/can afford. The kids
need to see it and feel it.

<u>Question 5</u>
8 - responded
sample responses: At all times in all subject areas, until
the day this question will not matter. I support it 100%.
It's the only way to break the insidious chain of racism.
We need to be educated in all areas.

<u>June 1, 1993</u>
<u>Branchard High School Performance</u>

Total number of respondents: 47

Demographic breakdown:

Ethnic Background
12 - white
 1 - Hispanic
 3 - biracial
10 - African-American
21 - unidentified

Status
2 - teachers (one Black/visiting 4th grade teacher, one
white)
45 - students

<u>Question 1</u>
28 - yes
14 - no
 5 - unsure
 5 - no response

**[Results for Questions 2 -5 will appear by ethnic
grouping]**

African-American
2. 9 - yes
   1 - no response
3. 9 - yes
   1 - no response

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4. 8 - yes
   2 - no response
5. 7 - good
   3 - no response

European-American
2. 11 - yes
    1 - no response
3. 10 - yes
    1 - unsure
    1 - no
4. 10 - yes
    1 - unsure
    1 - no
5. 10 - good
    1 - unsure
    1 - no, "It would start fights"

Biracial
2. 2 - yes
   1 - no response
3. 1 - yes
   1 - unsure
   1 - no response
4. 3 - yes
5. 2 - responses, "They made me feel proud"
   1 - no response

Hispanic Student
2. yes
3. yes
4. yes, "We need to learn more about each other, if we
   know about each other we'll understand more.
5. It's very good. We need more students involved.

Unidentified Students
2. 14 - yes
    8 - no
3. 16 - yes
    5 - no
    1 - no response
4. 15 - yes
    6 - no
    1 - no response
5. 9 - yes
    7 - no
    6 - no response

PROJECT STUDY INTERVIEW QUESTIONS

1. What are some of your perceptions and experiences of racism in schools?

2. Does racism affect student learning and behavior? If so, give specific examples.

3. What does it mean to you, to take on a leadership role in the development of an anti-racist/multicultural education curriculum?

4. Do you think students should have more input in the development of curriculum? Explain.

5. How did you feel about developing a racism awareness production and performing it for teachers, administrators, fellow students and the community?

6. Do you enjoy learning basic subjects using the arts and media?

7. Name some of the ways you learn best.

8. Would you be more motivated to want to finish school if these various ways of learning are incorporated into the school curriculum?

9. Can the arts in multicultural education address the varied learning styles of students?

10. Please explain why students may like or dislike using the arts to learn basic education (multicultural education)?

11. How do you anticipate this curriculum helping to reduce racism in the schools?

12. Would you recommend this curriculum model to other schools? Why or why not?

13. How has this curriculum of multicultural education, the arts and media empowered you to address racism?

14. As a participant in the study project do you have any suggestions for improvement? Is there anything you would have done differently from the project director? Explain.

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