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# Multicultural Curriculum: Models and Methods in Elementary Art Education

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**MULTICULTURAL CURRICULUM:  
MODELS AND METHODS IN ELEMENTARY ART EDUCATION**

by

Yoo Lim Na

Under the Direction of Kevin Hsieh, PhD

**ABSTRACT**

This thesis is an analysis of existing approaches to multicultural curriculums and an original curriculum unit developed based on them. The study explores McFee and Degge's (1977) *Universal Institutions of an Evolving Culture and Related Curricular Themes* in correlation with Banks's (2009) *Levels of Integration of Ethnic Content*. The purpose of the study is to help educators make effective multicultural curricular choices when constructing unit lessons to give students a more comprehensive multicultural experience in art class. The goal is to understand that "culture can be a tool and a more powerful concept than language because it can be used to organize and teach more information" (Banks, p. 55).

**INDEX WORDS:** Multicultural, elementary art education, thematic instruction, ethnic content

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A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2015

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2015

**MULTICULTURAL CURRICULUM:  
MODELS AND METHODS IN ELEMENTARY ART EDUCATION**

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July 2015

## **DEDICATION**

This thesis is dedicated to my father, Sea Soon Na, who has sacrificed so much for his daughters; my mother, Suk Cha Na, who has shown me that strength comes from love, and to my sister, Yoo Jin Na, who has tutored and guided me through my adolescence. Lastly, I would like to thank my husband, Christopher Hudson, for being supportive and understanding.

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## CHAPTER 1

### INTRODUCTION

This thesis is an analysis of existing approaches to multicultural curriculums and an original curriculum unit built with themes to enhance students' cultural experiences in art education. The study explores McFee and Degge's (1977) *Universal Institutions of an Evolving Culture and Related Curricular Themes* in correlation with Banks's (2009) *Levels of Integration of Ethnic Content*. The purpose of the study is to help art educators make effective choices when constructing a multicultural art curriculum and lessons. The goal for both the students and educators is to understand that culture is "a more powerful concept than language because it can be used to organize and teach more information" (Banks, p. 55). The introduction of different cultures and the pursuit of something greater than themselves can help provide a sense of purpose for the students. A purpose can be derived from their own development in "decision making and social action skills so they can take personal, social, and civic action to make the United States and the world more democratic and humane" (Banks, 2009, p. 10). With this approach, the students can start to see humanity as a whole rather than from a narcissistic, one-person-centered world. The methods presented in this thesis offer an initiative to provide students with a deeper level of understanding and self-discovery through multicultural curricular themes, and to move beyond the rote memorization of most of our academic curriculum. As an educator I agree with Banks (2009) that "the curriculum within the nation's schools should reflect directly the racial, ethnic, cultural diversity within the United States" (p. 26).

#### **Background for the Study**

My personal experiences of multiple cultures have shaped my outlook as an artist, educator, and member of the community. When I set forth into the world as an educator, I

believed that I should help students who were immigrants to adapt to American culture. I felt as though I had lived through the difficulties of being an immigrant and had come to terms with being Asian and American. To explain, let me break down the major identifying characteristics people have with each other in a population. For example, if I break down the cultures I relate to, I can start with the broader choice of being a minority, then narrow it to being an Asian-American. I can continue to narrow down my culture to being Korean-American, that is, to being a 1.5 generation Korean-American (The term '1.5 generation' is commonly used among Asian Americans whose parents came from their country of origin and are referred to as 1<sup>st</sup> generation, and if they immigrated to America at a young age, their children identify themselves as a 1.5 generation immigrant, but children born in the United States of Asian parents are referred to as 2<sup>nd</sup> generation). So, when I refer to someone "like me," I see myself in a student population having Korean parents. In the period of my life when I wanted and needed help academically in American schools, because of language limitations, there wasn't much available, so, as a teacher, I wanted to be a support system for other students who are having a similar experience.

Therefore, I grew up as a Korean-American student in the American education system. My first language was Korean, so learning a new language and culture was a difficult task. Every task big or small was riddled with difficulties in comprehension. Speaking came naturally since I was young and socially outgoing and able to communicate with my friends, but when it came to writing and reading, I faced many obstacles. I started to retreat from my school work and overall lost interest in academic disciplines. But I consider myself very fortunate to have had art classes as part of my elementary curriculum. Art was my saving grace in not giving up in school, when everything else felt foreign and challenging because of the language and cultural differences. My

perspective on education was found in the arts. Without such a chance I would never have become the person I am now or consider myself a life-long learner.

Art was a safe haven for my young mind, where language played a lesser role because visual expression took precedence. Today, as an art educator I would like to provide that safe haven for learning to other immigrant students and help them in their transition from one culture to another, that is, to acculturate to American life. But as a new teacher I was thinking on such a small scale and only from one perspective. The school where I completed my first year of teaching art from kindergarten through fifth grade had a very homogeneous African-American population. This encounter altered my perspective on teaching as I realized the need for a multicultural art curriculum. Therefore, the main questions for this thesis revolve around how a multicultural curriculum can impact students and myself as an art teacher. In what ways will the students perceive, interpret, and approach changes that come with time? One of the questions the thesis addresses is how an emphasis on multicultural curriculum could affect and alter a student's development in learning about their personal identity. In this thesis I also hope to provide potential teaching strategies that can challenge the current state of our attempts at developing multicultural curriculums. Ultimately the goal is to understand that culture can be a tool and that "[it] is a more powerful concept than language because it can be used to organize and teach more information" (Banks, p. 55).

### **Need for the Study**

The attempts to develop multicultural education in the 1970s and 1980s had great intentions but failed due to an ambiguous identification of the problem, whereby a multicultural curriculum was embedded in the education system by simply adding token programs and special units on famous women or famous people of color. Our current educational system still struggles to achieve a multicultural curriculum. In art education, for instance, the teachers are required by

state standards to cover at least six artists from different countries according to the multicultural standards that guide fine arts instructors. These attempts are still superficial and the efforts to incorporate multiculturalism are watered down.

As a whole, Americans can no longer be simply defined culturally, nor can a one-size-fits-all approach to education help everyone. Uniformity has its benefits, but an outlined structure is more important for allowing freedom from the teacher's perspective as well as the student's. However, we want to advance to meaningful multicultural art education. As Anderson and Milbrandt (1998) wrote in *Authentic Instruction in Art: Why and How to Dump the School Art Style*, as we are striving for a classroom that expands perspectives and creates choices for students, the same freedom should be allotted to the teachers to create such an environment. This kind of student-centered learning environment might scare some educators and administrators in that they would be held to a greater responsibility. Such an effort on the teacher's part requires growth, which can't be achieved in a short time. Just like scaffolding, one has to build on the layers of learners' experience to create a complex yet freeing environment that doesn't end in chaos in the classroom.

Yet we have become a society that expects results that are measurable and immediate according to standardized tests that measure the growth and ability of our students. Checkpoints are needed to assess and change teaching methods to better meet our students' needs, but why does a curriculum now revolve around test scores rather than on assessing the students' real needs and performance? There still should be opportunities for self-discovery and freedom to more deeply explore areas of interest that extend to other areas of study in order to create learners who can adapt and display the sometimes elusive thing called creativity. In today's efforts at creating a multicultural curriculum, I have seen numerous methods and attempts to do

so but few that have had an impact. We have to expose our students to other cultures, from eating ethnic cuisine at an open house or a school event, to attending a full-immersion charter school, which is slowly gaining popularity in certain communities. Where are we to find the balance?

As diversity in education is being defined in several ways, we as educators have the ability and responsibility to re-conceptualize the movement toward multiculturalism. As educators “we should teach American history, literature, art, music, and culture, from diverse ethnic perspectives rather than primarily or exclusively from the points of view of mainstream historians, writers, and artists” (Banks, 2009, p. 15). However, diversity or ethnicity can be misconstrued to only mean people of color, but that is not its full meaning. Ethnicity is defined as a group that has common traits or other aspects of humanity. Ethnicity or ethnic groups have “a historic origin and shared heritage and tradition” (Banks, 2009, p. 52). Before researching multiculturalism for this study, I was mistaken in thinking that introducing a lesson using an art form from another country with some background information was achieving multiculturalism in my class. Instead, the students should have been given the opportunity to examine how a common theme runs through all cultures and identify why and how the differences occur.

However, after this research study, and knowing how most students absorb information in the classroom, I understand that a multicultural theme cannot come from just one perspective but should be approached in numerous ways. When searching for multicultural lessons, I found the resources very limited. Most lacked thematic connections and ways to integrate student involvement. The reason I chose Banks’s (2009) *Levels of Integration of Ethnic Content* as a guide is that it provides concrete methods rather than abstract levels of achievement. When I was looking at many sources for a way to approach multicultural curriculum planning, I was at a loss. I found so many reasons for using this approach and knowledge to do so, but had no way to put



my ideas to use. Where many authors have discussed multicultural approaches, such as Arthur Efland (1996) in *Five Multicultural Approaches to Education in Terms of Modernism and Postmodernism*, they did not go far enough. Though great resources to gain knowledge of what is available presently and in the past, they lacked methods of implementation and inclusion. Therefore, I felt we need to establish common themes of multiculturalism in art education to expand and encompass differences in humanity.

Today's themes in art education are missing "an approach that connects everyday experience, social critique, and creative expression" (Cahan & Kocur, 2011, p. 7). Ultimately, "when the focus is shifted to issues and ideas that students truly care about and that are relevant within a larger life-world context, art becomes a vital means of reflecting on the nature of society and social existence" (Cahan & Kocur, 2011, p. 7). Ultimately, "When the focus is shifted to issues and ideas that students truly care about and that are relevant within a larger life-world context, art becomes a vital means of reflecting on the nature of society and social existence" (Cahan & Kocur, 2011, p. 7).

### **Purpose of the Study**

Our current position in the art education field is grounded in "modernist conceptions of how art education teachers evaluate their students' abilities by the degree of originality or creativity exhibited in their studio accomplishments" (Efland, Freedman, & Stuhr, 1996, p. 3). The past provides a rich history of resource materials and inspiration, but there is a distinct absence of contemporary art in the curriculum of most art classrooms. Cahan and Kocur (2011) indicated that

The features of this new cultural politics of difference include challenging monolithic and homogeneous views of history in the name of diverse, multiple, and heterogeneous

perspectives; rejecting abstract, general, and universal pronouncements in light of concrete, specific, and particular realities. (p. 9)

The processes to evaluate and comprehend students' artwork are dated and from a singular Western perspective. The focus must move from a modernist to a postmodernist process. Currently, finding the weak areas of multiculturalism in the art education curriculum will help establish an approach that can address certain areas and truly create change. When we cover artists such as Georgia O'Keeffe or Frida Kahlo, the introduction to their work generally indicates that they are highly successful artists who do not fit the norm of what a famous artist should be. This approach glorifies the artists who are considered "masters", which "merely reinforces the prevailing art narrative of the 'gifted individual' who has been able to rise above his or her community in achievement" (Cahan & Kocur, 2011, p. 6). Along with a change in how teachers introduce information on artists, "adding multicultural content to the curriculum appears to be an obvious remedy for problems of exclusiveness" (Efland, Freedman, & Stuhr, 1996, p. 13).

However, I believe we are creating and mixing cultures as we grow. Most Americans live and grow in communities where "ethnic and cultural values, lifestyles, language patterns, and behavior patterns differ from those of many other groups," which has changed the conception of location (Banks, 2009, p. 69), and which is the sense of belonging "more in cultural communities now instead of national pride" (Efland, Freedman & Sthur, 1996, p. 18). The question that arises is, if Americans live in such a culturally mixed community, why do we need to diversify or provide them exposure to other cultures? The answer is, if every student went through the process of creating their own unique make-up according to their culture, by themselves, then we as educators or communities wouldn't have to do anything; but this is not the case. The students

have to move past just being handed information, patterns, and values. They should be encouraged to seek areas of meaning and new patterns for themselves “so they have more alternatives for making choices for enriching their lives” (Mcfee & Degge, p. 207). As Banks points out, “we are not born with a set of values and do not derive them independently” (Banks, 1984, p. 66).

People are a product of their culture, and we are deeply tied to our historical roots, present and future. Feldman (1980) asked, if our culture is a hybrid of “European, African, Latin American, and Asian cultures, then what is the educational significance of the fact that American culture has a diverse climate with continually changing forms and modes of aesthetic response” (p. 8)? His answer, in my opinion, still resonates with the idea that the hybrid of our culture far exceeds the mixture of four cultural communities. Feldman (1980) responded that “at the most general educational level it means that our students need tools to recognize, appreciate and cope with the plethora of cultural forms and expressions that so complex a civilization generates” (p. 8). The students need the tools and ability to decipher and go through massive amounts of information in order to navigate the complexity of this multi-layered society. We as educators should always remember that “Culture is a more powerful concept than language because it can be used to organize and teach more information” (Banks, 2009, p. 55).

## CHAPTER 2

### REVIEW OF THE LITERATURE

The “important goals of the multicultural curriculum are to broaden students’ conceptions of what American means and to present them with new ways to view and interpret American society, literature, music, and art” (Banks, 2009, p. 21). American refers to the country’s unique make-up of numerous cultures and subcultures, from their assimilation and acculturation. Acculturation consists of individuals and different groups exchanging cultural elements, whereas assimilation consists of an individual acquiring cultural traits from different groups, and both happen interchangeably in our “American” culture.

The process by which we interpret and view our society requires “the most basic human critical faculties of observation, emotion, and speech to move past only what we know” (Cahan & Kocur, 2011, p. 30). We as educators hope to aid students’ in broadening their view and understanding the cultural complexity of society. The goal is for them to attain a perceptual awareness of its complexity through a comparative multicultural approach.

In approaching multiculturalism, the platform for introducing various aspects of culture should be an equal playing field. One of the easiest approaches is to introduce a different culture on a holiday and the customs associated with that holiday, but if we think about the depth of a multicultural lesson, this would be a very surface level. Instead of approaching a culture in a superficial manner, a teacher could provide a variety of information and allow the students to investigate the answers from angles they would like to explore more deeply. For example, I never knew why I liked a particular tint of green until I realized unconsciously that the color was very similar to one of the Korean Celadon glazes. Thus, finding the reason for my attraction to this color and this aesthetic made me investigate my own identity through the cultures I have been exposed to, that is, Korean and American.

In defining the problem of broadening their multicultural experience, I believe that our students are overloaded with images and information they receive through various media, especially the internet. How can we use or appeal to their natural way of sorting things out, through our multicultural curriculum, if they no longer find its content interesting? Truly in this time and age, “visual imagery saturates their daily existence, and they are perhaps more likely to learn about history [culture and art] from television, film, video games, and photographs than from reading” (Cahan & Kocar, 2011, p. 23). Instead of trying to only increase or supplement their lack of reading, we as educators, especially fine arts educators, should use visual imagery to our advantage. The students today are so aware of visual symbols from the signs on the streets or the apps on their smart phones. They need a new way of presentation in the classroom. I still feel lessons should appeal to different senses, but truly what I find dizzying is the amount of visual images the students now thrive on. However, a narrative in visuals rather than in words, for example in a PowerPoint or a compilation of videos to even music in the background, can all be combined to create a classroom environment for learners to flourish. Lessons could be diffused using the high saturation of visual images students are currently exposed to in an educational setting where reading, searching, and extrinsic motivation can be changed into intrinsic motivation.

### **Curricular Themes in Multicultural Curriculums**

The reason for choosing curricular themes is to create an effective multicultural curriculum, which “must be conceptual, broadly conceptualized, interdisciplinary, comparative, decision-making and social action focused, and viewed as a process of curriculum transformation” (Banks, 2009, p. 49). McFee and Degge’s (1977) breakdown of the Evolving Culture, as shown in Table 1, allows for a visual representation of most areas that people can relate to. Students can use any of the themes as a vehicle for relations. The themes can be used

by educators as a means to give the students a global introduction to the diversity of humanity. Simply opening up questions about how many other cultures interpret and represent some of these themes can be eye opening, as well as provide thought that students hadn't been aware of.

**Table 1**

***Universal Curricular Themes for a Multicultural Curriculum***

<b>Social</b>	<b>Political</b>	<b>Economic</b>	<b>Philosophical</b>
<ul style="list-style-type: none"> <li>○ Family</li> <li>○ Social class</li> <li>○ Recreation</li> <li>○ Physical competition</li> <li>○ Symbol systems</li> <li>○ Mobility</li> <li>○ Understanding diverse people</li> </ul>	<ul style="list-style-type: none"> <li>○ Government</li> <li>○ Protocol</li> <li>○ War machines</li> <li>○ International relations</li> <li>○ Access to / meeting basic needs</li> </ul>	<ul style="list-style-type: none"> <li>○ Energy</li> <li>○ Shelters</li> <li>○ Workplace</li> <li>○ Employment</li> <li>○ Population</li> <li>○ Growth</li> <li>○ Natural resources</li> </ul>	<ul style="list-style-type: none"> <li>○ Supernatural rituals and celebrations</li> <li>○ Religions</li> <li>○ Democracy</li> <li>○ Socialism</li> <li>○ Communism</li> </ul>
<b>THE EVOLVING CULTURE</b>			

*Note.* From “Universal Institutions of an Evolving Culture and Related Curricular Themes” by J.K. McFee & R. M. Degge, 1977, in *Art, Culture, and Environment: A Catalyst for Teaching*, p. 103. Wadsworth.

**Ethnic Content in Multicultural Curriculum**

I truly feel that Banks' units for measuring the levels of integration of the ethnic content of a curriculum can also be used to build lessons in order to reach a depth of information on multiple cultures (see Table 2). Personally, I find that trying to build an in-depth lesson can be a daunting task. As educators we wear so many hats in the classroom, but this unit of measurement can serve as a guide. Starting with the lowest level of ethnic content integration can help launch a lesson. Another option is to use these levels as a means of scaffolding to achieve the highest level of ethnic content integration by fifth grade—using Level 1 in kindergarten to 1<sup>st</sup> grade and incorporating Level 2 in second to third grade and so on.

**Table 2*****Approach to Teaching Multicultural Content***

<b>Level 1: The Contributions Approach</b>	<b>Level 2: The Additive Approach</b>	<b>Level 3: The Transformative Approach</b>	<b>Level 4: The Social Approach</b>
Focuses on heroes, holidays, and discrete cultural elements.	Content, concepts, themes, and perspectives are added to the curriculum without changing its structure.	The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups.	Students make decisions on important social issues and take actions to help solve them.

*Note.* From “Levels of Integration of Ethnic Content” by J. Banks, 2009, *Teaching Strategies for Ethnic Studies*, 8, p. 19. Allyn & Bacon.

**Table 3*****Recommended Levels of Ethnic Content by Grade Level, K-5***

Grade Level	Kindergarten	1 <sup>st</sup> Grade	2 <sup>nd</sup> Grade	3 <sup>rd</sup> Grade	4 <sup>th</sup> Grade	5 <sup>th</sup> Grade
Recommend Levels by grade level	Level 1	Level 1- Level 2	Level 1- Level 2	Level 1- Level 3	Level 1- Level 3	Level 1- Level 4
Level 1	Focuses on heroes, holidays, and discrete cultural elements.	Focuses on heroes, holidays, and discrete cultural elements.	Focuses on heroes, holidays, and discrete cultural elements.	Focuses on heroes, holidays, and discrete cultural elements.	Focuses on heroes, holidays, and discrete cultural elements.	Focuses on heroes, holidays, and discrete cultural elements.
Level 2		Content, concepts, themes, and perspectives are added to the curriculum without changing its structure.	Content, concepts, themes, and perspectives are added to the curriculum without changing its structure.	Content, concepts, themes, and perspectives are added to the curriculum without changing its structure.	Content, concepts, themes, and perspectives are added to the curriculum without changing its structure.	Content, concepts, themes, and perspectives are added to the curriculum without changing its structure.
Level 3				The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups.	The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups.	The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups.
Level 4						Students make decisions on important social issues and take actions to help solve them.

*Note.* This table is my personal adaptation of “Levels of Integration of Ethnic Content,” by J. Banks, 2009, *Teaching Strategies for Ethnic Studies*, 8, p. 19. Allyn & Bacon.



Most educators deliver lessons while instinctively using various strategies and blending and reworking them to suit their student population, and labeling and breaking down such strategies allows educators who are seeking other methods to grow in their area of interest. If an educator teaches a new student population where he or she has to drastically change their approach, they can then research strategies and improve their curriculum. However, I don't want to force educators who are already overloaded with so many mandatory protocols to feel burdened by a different approach to multicultural teaching strategies, but rather if one wants to find research material, the information is available for review and implementation.

### **Thematic Curricular and Ethnic Content in Multicultural Curriculums**

One possible aspect of the thematic curriculum would introduce the students to multiple perspectives on cultural practices, such as how the views of using tattoos and body adornment differ around the world. For example, tattoos are associated with criminal gangs in Japanese culture but are considered a form of honor in the Maori culture. A unit or lessons gains a common binding theme with which to introduce various perspectives or cultural views. Implementing lessons with a theme aids in organizing the content. A theme also makes presenting the lesson much easier by being a ready-made vehicle for presentation. I can build a unit by picking a theme of government and scaffolding current news stories from around the world. A story that is of importance to my students at the moment is the Trayvon Martin case where an unarmed 17-year-old African American boy was shot and killed by a Hispanic man in Sanford, Florida, who was on a neighborhood watch. I would like to note that this lesson didn't always have to feel like a BBC news report. Instead, the themes and topics could be light-hearted or funny, and even trendy. The reason I would attempt to construct a lesson on this subject matter is due to the fact that the majority of my students are African American and they had already shared their views on this issue without being prompted. I am just seizing the opportunity

that the students have provided in order to create an open discussion and a chance for their art work to go beyond their own personal world. Ultimately, we as educators need to move towards planning a lesson in a flexible manner to accommodate changes, especially regarding our student population. This thematic strategy can be a small stepping stone in that direction. (See Table 1 for a list of curricular themes.)

Personally, my first year of teaching was overwhelming when I was trying to plan a lesson according to the Fulton County Schools' core curriculum. Certain weeks were given to meet specific fine arts standards, and a different methodology was used to describe components in the lesson. One of the standards, Depth of Knowledge (DOK), which is used to invoke a deeper response in the students' knowledge base was new to me. Now I see that most of the core curriculum and DOK and essential questions are just the natural breakdown of content that most teachers already use. I have merged the strategies I have learned from Fulton County Schools with my personal style of teaching to continue my improvement as a fine arts instructor. In a nutshell, I feel I am teaching in a very intuitive manner, but truly I am absorbing and discarding what doesn't work and keeping what does and shaping my methods using a multicultural approach.

The strategy I recommend is to use a universal theme, which can be seen in Table 1. Using these universal themes has been one of the easiest ways to start branching out in my lessons. It is always interesting when the students realize that the arts have a real world application and point it out in the classroom. The real world applications can be directly tied into the themes, and become much easier to identify. The four overarching themes are social, political, economic, and philosophical, and can be found in most cultures, since they derive from humans trying to fulfill their basic needs. The subcategories break down the aspects that can be

implemented in a thematic curriculum, literally or metaphorically. For example, many subcategories simplify the social aspects of culture, such as family, social class, recreation, physical competition, symbol systems, mobility, and understanding diverse people. A theme of mobility can be used to explore visual mobility (through the world of the internet), mobility of transportation, or social mobility (through social media such as facebook). The four themes and their subcategories provide an easily understandable breakdown of how people live and organize socially.

Another strategy that can be implemented with or without thematic instruction is the *Levels of Integration of Ethnic Content*. I recommend using the two methods together to allow for identifying the intent for the lessons as well as for the ability to execute them. The themes of McFee and Degge (1977) provide the educator with a method to carry out their lessons, providing a thread that ties together so many aspects that a unit of lesson can consist of. In addition, the *Levels of Integration of Ethnic Content* by Banks (2009) provides methods for the learners' reflection, identification, and intention. The method of reflection is from the knowledge of what level the previous lessons reached in the breakdown of the levels. From reflection one can start to identify how integration is desirable or attainable. Lastly, I use the word intention to convey a sense of purposeful setting of goals. To know the end goal and to start asking myself questions to build the path.

For example, when I reflected on my past lessons I focused on culturally famous artists or holidays. I wanted to explore beyond the measures of the contributions approach, but I didn't know where I wanted to take lessons after that point. Using the *Levels of Integration of Ethnic Content* I was able to start identifying what depth I was striving for. My intentions were to try to construct lessons through a social approach, in which the students would take actions to research

social issues and try to solve them. The highest level of ethnic content allows the educator to ask key questions. What are some trending current topics that the student population or community is focused on? How can I scaffold on previous methods of problem solving to draw the students into personal involvement? What theme can be used to tie in other worldly perspectives? These questions guide the instructor to be able to pull together various information, images, and research to construct a multicultural curriculum. Please refer to Table 2 for the list of ethnic content.

Using Level 1: The Contributions Approach is the easiest and shouldn't be the only strategy used, but can be an introduction to making a lesson and curriculum multicultural. When educators use the terms multicultural, I feel they all have a slightly different definition. To clarify, however, multicultural refers to a curriculum that has the capacity for broader opportunities for students to connect to their community and to the broader world. Most multicultural lessons have embedded Levels 1 to 2 engagements into it, and as mentioned before these are great ways to start incorporating multiculturalism into one's repertoire. Another entry point to constructing a multicultural lesson is in looking at the medium. For example, surveying where the students see ceramics in their environments and then showing them a fast visual sampling of the world's uses of ceramics from Barcelona, to armor, and so on. Using the overarching Economic theme of natural resources by Banks (2009), the educator can integrate Levels 3 and ethnic content.

Also, I suggest if using a lecture format that the lecture doesn't last for the whole class, but rather let the students discuss and take breaks. To evaluate if anything piques their interest, have some books pulled from the library for further research. These are some small ways to differentiate instruction so that the students can have their choice in their exploration. If the

teacher has access to computers in their classrooms, bookmarking websites can be an easy step to facilitate the students' research. Not having control of every aspect of the lesson may be frightening to the educator, but setting up avenues for exploration for students to create their own involvement is valuable. We have to remember that groups of students who receive the same information will interpret it differently, even if they are from the same community with similar backgrounds. Overall, my teaching experience has made me realize that I can't control my students learning, but I can introduce, guide, and facilitate them in becoming intrinsically motivated, active members of their community.

## **CHAPTER 3**

### **METHODOLOGY**

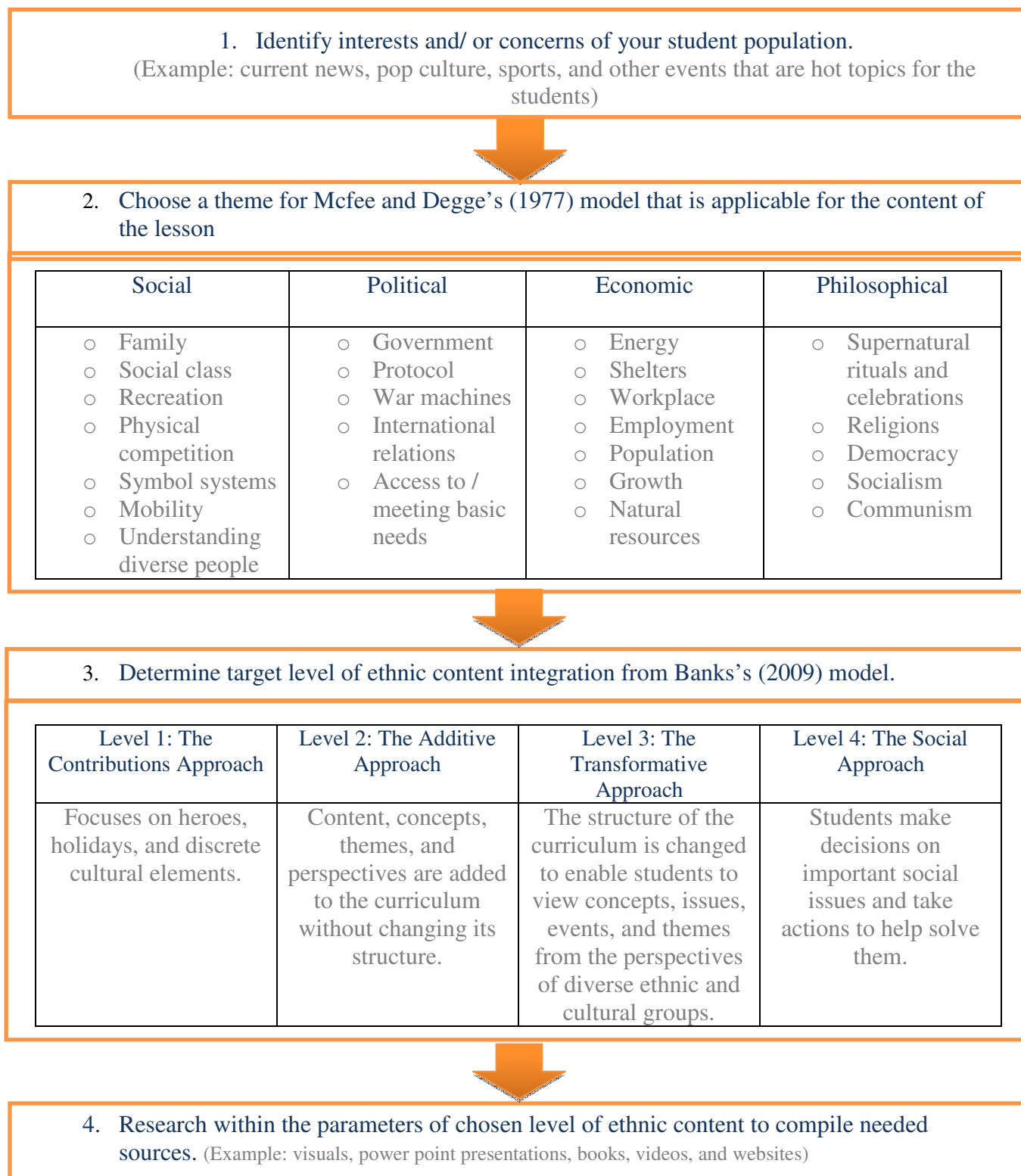
In this thesis, I introduce ways to implement two multicultural models previously introduced: curricular themes from Banks (2009) and ethnic content integration by McFee and Degge (1977). The purpose is to develop my own curriculum framework based on their studies. While reflecting on the wealth of information on multicultural curriculums, I found a lack of teaching strategies to implement the concepts of the studies. The research provided numerous ways to understand the origins, theories, and contents of multicultural curriculums, but lacked connections on how to build one. Because of this gap between ideas and reality, I sought accessible strategies that were never connected before. Most of the studies I researched drew comparisons to improve on ideas of the past. But instead of drawing comparisons and focusing on the differences, I wanted to connect the ideas. The models on curricular themes and the integration of ethnic content focused on aiding the curriculum by anchoring the framework.

#### **Research Question**

My research question was:

How can I plan to engage students in meaningful art making within a larger life-world context through a framework of multicultural curriculum consisting of thematic instruction and ethnic content integration? What follows is my procedure for doing so.

The flow chart in Figure 1 provides an overview of the steps for creating a multicultural lesson. They are designed to help the teacher build a framework for the curriculum through setting goals for integration and in acquiring directionality from the theme. The implementation of the strategies in the flow chart serve as a guide. I have no intention of offering a model in which the teachers have to go through a process that micromanages the students.



**Figure 1. Flow chart for creating a multicultural lesson**

The lesson unit is constructed in accordance with the National Core Arts Standards. The first unit has the flexibility to either do two projects or a focused unit. I decided to use the latter. The unit will last up to nine weeks. During the first part of the unit the curricular theme is introduced. This part of the unit is the most flexible in that the materials and subjects can be covered. I would suggest starting with a Level 1 approach to introduce heroes, famous people, or celebrations. The highly relatable content can serve as a hook for the lessons, and provide a smooth transition to other levels. I intend to implement this unit of lessons with a few of my fifth grade classes in the coming school year. In elementary school the advantage of being able to mentor the students year after year is wonderful, that is, to be able to scaffold and give them the technical tools to execute a process-driven project. I created the unit with my student population in mind, so it might not work for every classroom. But I hope this unit can serve as an example for creating a multicultural curriculum. When I started creating it, I constantly changed small aspects of the lessons. I usually put post-it notes all over the lessons and revised and type out a new unit lesson plan after completing the unit, for future reference. The unit lesson plan in Figure three serves as an example, and the Power Point in Figure four is visually complementary to the lesson plan.

The chart is only a guide and the teacher can change the levels introduced or the themes. I feel that each class has their own personality and some years the students are very open and able to handle more complex lessons and vice versa. Figure 1 shows what themes can be easily used in the age groups and at what depth Ethnic Content can be introduced. The advantage in teaching at the elementary level is that, for the most part, I get to continuously teach the students for several years, and am in a great position to scaffold methods of research and techniques. I believe it is a unique opportunity that most other subject teachers don't get. As an elementary



educator I get to explore what interests them and either extend the lessons and methods of choice or supplement the students' needs.

In 1971 Ward Goodenough created the term "propriospect", which means connecting developments made through human experiences. The idea of every person having their own culture through their personal experiences speaks to the attempts I am making to introduce multiple cultures to my students, since one's culture is a metamorphosis of every culture he or she comes in contact with. The term propriospect correlates with how I see the ever-changing personal culture. As Harry Wolcott (1991) stated, "Propriospect, then, points not to Culture in an abstract, collective sense but to the unique version of culture(s) each of us creates out of individual experience" (p. 258). Ultimately, the goal is to enhance the individual's experience of multiculturalism by providing multiple perspectives with a common theme and ethnic content integration. The chart in Table 4 is only a recommendation for those who are concerned about correlating the content level with the students' age. Also, I have provided a visual representation of the lesson-planning process in the flow chart by using a mind map shown in Figure 2. The mind map represents my personal journey through constructing and planning a unit.

**Table 4*****Recommended Curricular Themes and Ethnic Content for Grade Levels***

	<b>Levels 1-4 recommended</b>	<b>Social</b>	<b>Political</b>	<b>Economic</b>	<b>Philosophical</b>
<b>K</b>	Level 1	<ul style="list-style-type: none"> <li>○ Family</li> <li>○ Recreation</li> <li>○ Physical competition</li> <li>○ Mobility</li> </ul>	<ul style="list-style-type: none"> <li>○ Government</li> <li>○ Access to / meeting basic needs</li> </ul>	<ul style="list-style-type: none"> <li>○ Energy</li> <li>○ Shelters</li> <li>○ Growth</li> <li>○ Natural resources</li> </ul>	<ul style="list-style-type: none"> <li>○ Celebrations</li> <li>○ Religions</li> </ul>
<b>1</b>	Level 1-2	<ul style="list-style-type: none"> <li>○ Family</li> <li>○ Recreation</li> <li>○ Physical competition</li> <li>○ Mobility</li> </ul>	<ul style="list-style-type: none"> <li>○ Government</li> <li>○ Access to / meeting basic needs</li> </ul>	<ul style="list-style-type: none"> <li>○ Energy</li> <li>○ Shelters</li> <li>○ Growth</li> <li>○ Natural resources</li> </ul>	<ul style="list-style-type: none"> <li>○ Celebrations</li> <li>○ Religions</li> </ul>
<b>2</b>	Level 1-2	<ul style="list-style-type: none"> <li>○ Family</li> <li>○ Recreation</li> <li>○ Physical competition</li> <li>○ Mobility</li> </ul>	<ul style="list-style-type: none"> <li>○ Government</li> <li>○ Protocol</li> <li>○ War machines</li> <li>○ Access to / meeting basic needs</li> </ul>	<ul style="list-style-type: none"> <li>○ Energy</li> <li>○ Shelters</li> <li>○ Workplace</li> <li>○ Employment</li> <li>○ Population</li> <li>○ Growth</li> <li>○ Natural resources</li> </ul>	<ul style="list-style-type: none"> <li>○ Celebrations</li> <li>○ Religions</li> <li>○ Democracy</li> </ul>
<b>3</b>	Level 1-3	<ul style="list-style-type: none"> <li>○ Family</li> <li>○ Social class</li> <li>○ Recreation</li> <li>○ Physical competition</li> <li>○ Symbol systems</li> <li>○ Mobility</li> </ul>	<ul style="list-style-type: none"> <li>○ Government</li> <li>○ Protocol</li> <li>○ War machines</li> <li>○ International relations</li> <li>○ Access to / meeting basic needs</li> </ul>	<ul style="list-style-type: none"> <li>○ Energy</li> <li>○ Shelters</li> <li>○ Workplace</li> <li>○ Employment</li> <li>○ Population</li> <li>○ Growth</li> <li>○ Natural resources</li> </ul>	<ul style="list-style-type: none"> <li>○ Celebrations</li> <li>○ Religions</li> <li>○ Democracy</li> <li>○ Socialism</li> <li>○ Communism</li> </ul>
<b>4</b>	Level 1-3	<ul style="list-style-type: none"> <li>○ Family</li> <li>○ Social class</li> <li>○ Recreation</li> <li>○ Physical competition</li> <li>○ Symbol systems</li> <li>○ Mobility</li> <li>○ Understanding diverse people</li> </ul>	<ul style="list-style-type: none"> <li>○ Government</li> <li>○ Protocol</li> <li>○ War machines</li> <li>○ International relations</li> <li>○ Access to / meeting basic needs</li> </ul>	<ul style="list-style-type: none"> <li>○ Energy</li> <li>○ Shelters</li> <li>○ Workplace</li> <li>○ Employment</li> <li>○ Population</li> <li>○ Growth</li> <li>○ Natural resources</li> </ul>	<ul style="list-style-type: none"> <li>○ Supernatural rituals</li> <li>○ Celebrations</li> <li>○ Religions</li> <li>○ Democracy</li> <li>○ Socialism</li> <li>○ Communism</li> </ul>
<b>5</b>	Level 1-4	<ul style="list-style-type: none"> <li>○ Family</li> <li>○ Social class</li> <li>○ Recreation</li> </ul>	<ul style="list-style-type: none"> <li>○ Government</li> <li>○ Protocol</li> <li>○ War</li> </ul>	<ul style="list-style-type: none"> <li>○ Energy</li> <li>○ Shelters</li> <li>○ Workplace</li> </ul>	<ul style="list-style-type: none"> <li>○ Supernatural rituals</li> <li>○ Celebrations</li> </ul>

		<ul style="list-style-type: none"> <li>○ Physical competition</li> <li>○ Symbol systems</li> <li>○ Mobility</li> <li>○ Understanding diverse people</li> </ul>	<ul style="list-style-type: none"> <li>machines</li> <li>○ International relations</li> <li>○ Access to / meeting basic needs</li> </ul>	<ul style="list-style-type: none"> <li>○ Employment</li> <li>○ Population</li> <li>○ Growth</li> <li>○ Natural resources</li> </ul>	<ul style="list-style-type: none"> <li>○ Religions</li> <li>○ Democracy</li> <li>○ Socialism</li> <li>○ Communism</li> </ul>
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*Note.* Adapted from “Universal Institutions of an Evolving Culture and Related Curricular Themes” by J. K. McFee & R. M. Degge, 1977, *Art, Culture, and Environment: A Catalyst for Teaching*, p. 103. Wadsworth.

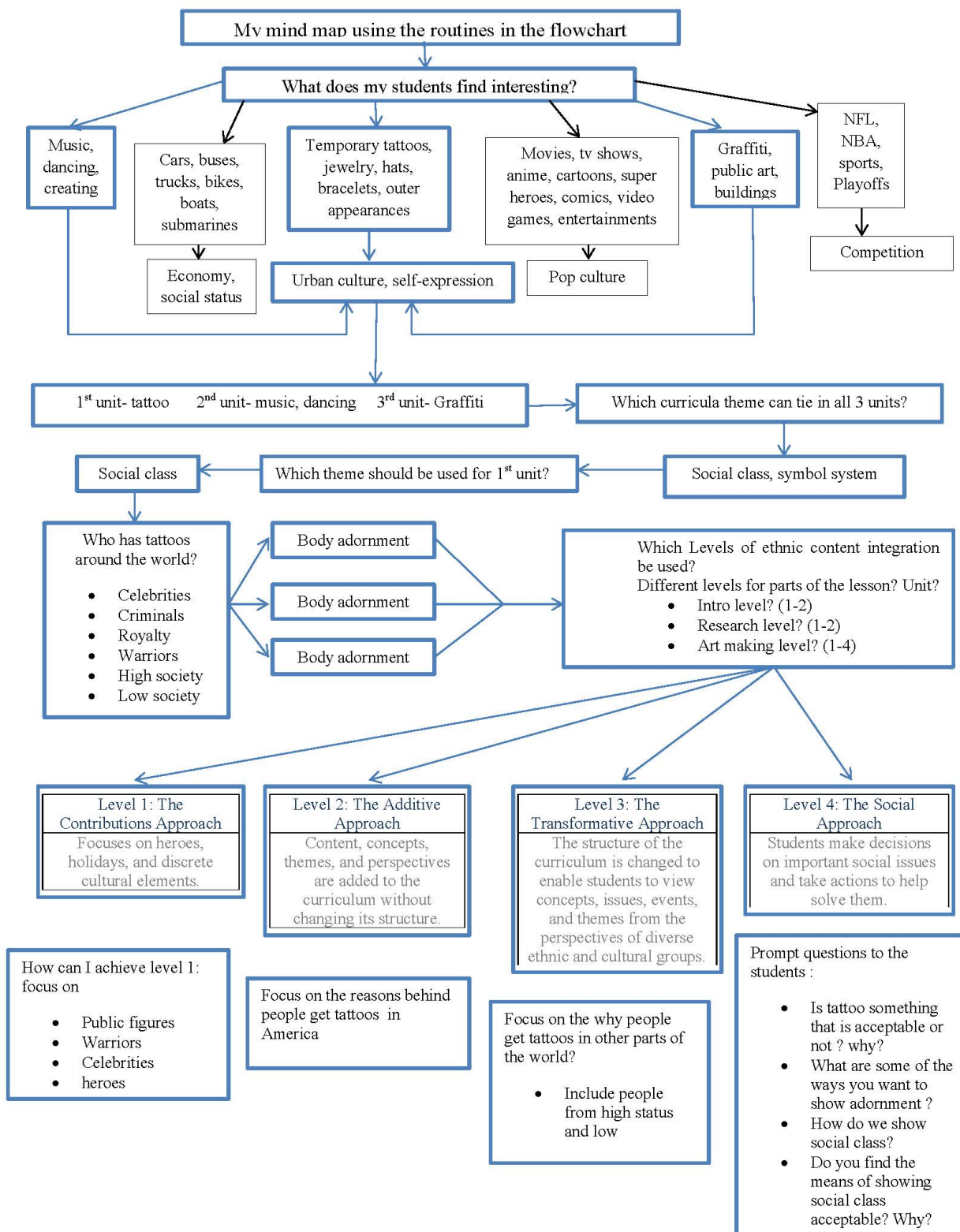


Figure 2. Mind Map


**Limitations of the Study**

The study and methods in this thesis were critiqued based on my own opinions and experiences, but the scope of the study only applies to the students at my school. I teach a student population that shares similar cultural influences. The environment is especially favorable for successful implementation of methods due to the homogeneous population. The study undertakes to widen the students' world perspective through a multicultural approach to curriculum building. The methods I suggest and the unit that goes with the study have not yet been implemented in my classroom. I hope to use the unit and the methods in the upcoming year to evaluate the results and to collect assessments from the students and administrators. I hope to use the methods I have developed for a multicultural curriculum at the elementary levels for a long time to fully evaluate their impact.

## CHAPTER 4

### DETAILED MULTICULTURAL CURRICULUM

I plan to implement this unit of lessons, as outlined in this chapter, in my fifth grade classes in the upcoming school year. There are challenges and benefits to applying these methods at an elementary level. The benefits, in my opinion, far outweigh the challenges. One of the greatest benefits is the opportunity to teach the students consecutively for several years. The integration of ethnic content can start from the early ages of first or second grade with lower integration levels and build to a full immersion in world cultural perspectives. To be able to scaffold and give them the technical tools to execute a process-driven art project is the greatest advantage. The challenges for my student population are motivation, engagement, and the acceptance of cultural perspectives outside their community. For the first two years at my current school, the students purposely act out to test my resolve and see if I will give in to them. Therefore, the first few years at a school may produce less favorable results when implementing these methods because the teacher has to build rapport with the students. There also has to be an established understanding that the classroom is a safe environment for sharing ideas and opinions. I created the unit with my student population in mind but it might not work for every classroom. I am aware that since the unit has not been implemented, there will be flaws and limitations to its application. However, I hope the lessons presented in this chapter can provide an example and guideline for the framework. I hope to provide rationales for the decisions I made while constructing the unit as well as a checklist for teachers. The unit lesson plans, along with the National Standards, in Figure 3 serve as an example of integrating ethnic content, and the Power Point in Figure 4, showing various cultures' body adornment, is complementary. Overall, I hope this chapter can be insightful for others who want to implement a similar structure in their curriculums.

<b>Date:</b> 6/6/15	<b>Teacher:</b> Yoo Lim (Julie) Na	<b>Subject:</b> Art	<b>Grade:</b> 5 <sup>th</sup> grade	<b>Unit 1:</b> Art is a Language
<b>Unit Title:</b> Exploring Body Adornment				<p>The product created can be open ended to allow the students to make a choice in the body adornment. Examples can be given to help students who seek ideas for the choices they can make.</p> <ul style="list-style-type: none"> <li>-design a tattoo that represents you through image and placement.</li> <li>-create a wearable adornment like jewelry, head gear, clothing or temporary tattoos</li> <li>-student-led art making allows for a wide range in skill level and how much input the student desires from the teacher</li> </ul>
<b>Unit Big Idea:</b>  <b>Lesson 1</b> Ask and determine what the students' perceived knowledge base is on tattoos and body adornment. -Who has tattoos? <b>Lesson 2</b> Guiding research opportunities in relation to body adornment and social class. -Why would people want body adornment in the United States? -Does the adornment provide people an identity with a group or does the adornment allow for people to display uniqueness, or both? <b>Lesson 3</b> To provoke a personal exploration of personal art making through the theme of social class. -Is tattooing an acceptable form of adornment, why or why not? -What are some of the ways you want to show adornment? -How do we show social class? -How do others around the world show social class? -Do you find the means of showing social class acceptable? Why?				
<b>National Core Arts Standards</b>				
<b>VISUAL ARTS – Creating</b>				
<b>Anchor Standard 2: Organize and develop artistic ideas and work.</b>				
<ul style="list-style-type: none"> <li>• Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</li> </ul>				
<b>5<sup>th</sup> VA:Cr2.3.7a</b>				
Identify, describe, and visually document places and/or objects of personal significance.				
<b>Essential Question(s):</b>				
-How do objects, places, and design shape lives and communities?				
-How do artists and designers determine goals for designing or redesigning objects, places, or systems?				
-How do artists and designers create works of art or design that effectively communicate?				
<b>Anchor Standard 3: Refine and complete artistic work.</b>				
<ul style="list-style-type: none"> <li>• Enduring Understanding: Artists and designers shape artistic</li> </ul>				
				

investigations, following or breaking with traditions in pursuit of creative art-making goals.

### **5<sup>th</sup> VA:Cr1.2.5a**

Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

#### **Essential Question(s):**

- How does knowing the contexts' histories, and traditions of art forms help us create works of art and design?
- Why do artists follow or break from established traditions?
- How do artists determine what resources and criteria are needed to formulate artistic investigations?

### **VISUAL ARTS – Responding**

#### **Anchor Standard 7: Perceive and analyze artistic work**

- Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

### **5<sup>th</sup> VA:Re.7.1.5a**

Compare one's own interpretation of a work of art with the interpretation of others.

#### **Essential Question(s):**

- How do life experiences influence the way you relate to art?
- How does learning about art impact how we perceive the world?
- What can we learn from our responses to art?

### **VISUAL ARTS – Connecting**

#### **Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding**

- Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

### **VA:Cn11.1.5a**

Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

#### **Essential Question(s):**

- How does art help us understand the lives of people of different times, places, and cultures?
- How is art used to impact the views of a society?
- How does art preserve aspects of life?

#### **Assessment:**

##### ***Diagnostic:***

Essential Question

##### ***Formative:***

Student Checklist

##### ***Summative:***

Performance Task -



		Artwork
<b>Major unit concepts and vocabulary:</b> adornment, social class, tattoo, urban, rural, ritual, traditions, geometric, tribal, pop culture, culture, society, status, design		
<b>Student Supplies:</b> -sketchbook or stapled stack of paper -pencils and erasers -research material (computer lab, iPad lab, or books pulled from the library) -watercolor, pen, ink, or coloring material preferred	<b>Teacher Supplies:</b> -print out PowerPoint or projector -printer -teacher sample of product -clear method of research conducted by the teacher to get final product	
<b>OPENING</b> Getting students ready to learn	<p><b>Step 1: Teacher and students talk about what they will learn and do (<i>Communication of Learning Intentions</i>)</b>  <b><u>Review the Essential Question &amp; Standards:</u></b>  <b>Lesson 1 (weeks 1-3)</b>          How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?          Why do artists follow or break from established traditions?          How do artists determine what resources and criteria are needed to formulate artistic investigations?          Why would people in the United States want body adornment?          Does the adornment provide people with identity to a group or does the adornment allow for people to display uniqueness, or both?</p> <p><b>Lessons 2 &amp; 3 (weeks 3-9)</b>          How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?          Why do artists follow or break from established traditions?          How do artists determine what resources and criteria are needed to formulate artistic investigations?          Is tattooing an acceptable form of adornment, why or why not?          What are some of the ways you want to show adornment?          How do we show social class?          How do others around the world show social class?          Do you find the means of showing social class acceptable? Why?</p> <p><b>Step 2: How will you know when they have gotten it? (<i>Communication of Success Criteria</i>)</b></p> <ul style="list-style-type: none"> <li>• Students will find an area of interest to represent their own potential identity and start a basic research process.</li> </ul> <p><b>Student Checklist:</b></p> <ul style="list-style-type: none"> <li>• Did you find a topic to research?</li> <li>• Did you draw some thumbnail sketches of the visualized topic?</li> <li>• Did you research some alternative symbols to use in the final drawing?</li> </ul>	

**3-4 S, 2 N, 1 U****Step 3: Get the students interested (*Build Commitment and Engagement*)****Week 1**

- Week 1 will be used to help students start class discussions through quick class surveys and personal areas to connect. For example, ask the students how many of their parents have tattoos? Then lead the discussion into what they think of tattoos? Depending on what the class showed an interest in during the Power Point, the survey can be done on any of the topics in it, e.g., from adornment for status in society, crowns or head gear, to jewelry. Don't forget to ask the students for their input on the images and pull in any current areas they can relate to from President Obama to wedding rings or chains worn by music artists.

(based on 45 min class time)

**Week 2**

- The students will be asked to participate in creating a Venn diagram to break down the areas of themselves they wish to share with their peers and the differences. Also, in this unit we will celebrate people's differences. But don't forget to spend a little bit of time to bring the classes together to create a Venn diagram in reference to the world of other 5<sup>th</sup> graders. This exercise can be also used as an extension in the lesson.

(based on 45 min class time)

**Week 3**

- The students will actively start their research methods. Small groups can be called to rotate in a small time session with the teacher to help focus their research or in their direction. Towards the end of class, please remind students to either save their research by writing down notes in their sketch book or print out some images.

(based on 45 min class time)

**Week 4**

- Allow the students to at least go through two methods of research depending on what is available for them through the school. Direct students to focus on their topic and start the visualization process by verbal mapping, visual mind mapping, or prompt thumb nail sketches.

(based on 45 min class time)

**Weeks 5 & 6**

- The students can use up to two class periods on the production of their piece. They can be encouraged to write a paragraph to go with their piece to explain their product of adornment.

(depending on the students provide materials they might need like light boxes, transfer paper, or if 3d is allowed wire, beads, and clay)

(based on 45 min class time)

**Step 4: Give students new information (*Teacher Presentation Strategies*)**

- The teacher will have books pulled from the library on topics the class shows, or plan a research day with the librarian to spend some time in the library researching. If the teacher has access to computers in their classroom, the teacher can create folders on the desktop with images the students can refer to or bookmark images or websites they can explore.

<b>WORK PERIOD</b> Releasing students to do the work	<p><b>Step 5: Have students use the new information (<i>Guided Practice</i> )</b></p> <p><b>Week 1</b></p> <ul style="list-style-type: none"> <li>Students will participate in verbal discussions on their topic of choice, and at the end of class write down in their sketchbook which form of body adornment fascinated them.</li> </ul> <p><b>Week 2</b></p> <ul style="list-style-type: none"> <li>Students will compile a Venn Diagram on what makes them different or unique.</li> </ul> <p><b>Week 3</b></p> <ul style="list-style-type: none"> <li>Students will choose a topic to research through books, websites and thumbnail sketches.</li> </ul> <p><b>Week 4</b></p> <ul style="list-style-type: none"> <li>Students will finish up the research and start the preliminary thumbnail or small form model making of their product.</li> </ul> <p><b>Weeks 5 &amp; 6</b></p> <ul style="list-style-type: none"> <li>Students will start and finish their product production and prepare a paragraph to explain their adornment.</li> </ul>
<b>CLOSING</b> Helping students make sense of their learning	<p><b>Step 6: Make sure they can do it (<i>Summary</i>)</b></p> <p><b>Week 1:</b> Teacher will observe and assist where necessary, monitoring students so that they succeed.</p> <p><b>Week 2:</b> Teacher will observe and assist where necessary, monitoring students so that they succeed.</p> <p><b>Weeks 3-6:</b> Teacher will observe and assist where necessary, monitoring students so that they succeed.</p> <hr/> <p><b>Step 7:</b> Have students go home and identify adornments their family wears or how they express their individuality.</p>
<b>Finish Early or Need Challenge</b>	<p><b>If a student finishes early or needs an extra challenge:</b></p> <ul style="list-style-type: none"> <li>-Look up their favorite music artist, celebrity, athlete, superhero, or public figure and identify the various adornments the person uses to showcase their identity.</li> <li>-Create a Venn Diagram that includes the 5<sup>th</sup> graders in North America, or even the world</li> </ul>

**Figure 3. Lesson plans for integrating ethnic content**



Lesson by Yoolim Julie Hudson



Māori [http://en.wikipedia.org/wiki/T%C4%81\\_moko](http://en.wikipedia.org/wiki/T%C4%81_moko)



Atayal People

[http://en.wikipedia.org/wiki/Atayal\\_people](http://en.wikipedia.org/wiki/Atayal_people)

INDIA  
Henna Tattoos (temporary)

<http://viewpure.com/c5hvYwClG30>

Video on Henna Application



<http://en.wikipedia.org/wiki/Mehndi>



[http://en.wikipedia.org/wiki/Kayan\\_people\\_\(Burma\)](http://en.wikipedia.org/wiki/Kayan_people_(Burma))

Neck Coils

[http://en.wikipedia.org/wiki/Southern\\_Ndebele\\_people](http://en.wikipedia.org/wiki/Southern_Ndebele_people)



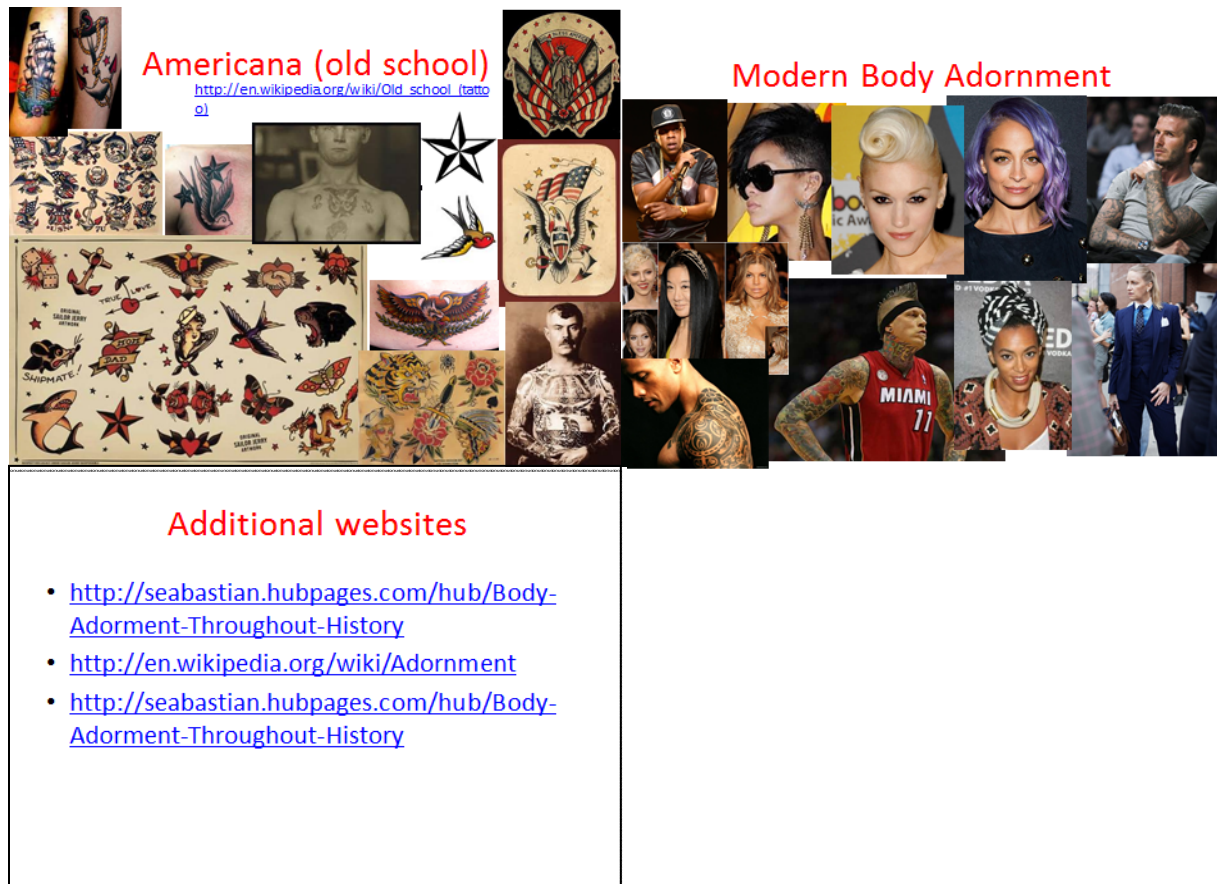
Head – Crowns



[http://en.wikipedia.org/wiki/Crown\\_\(headgear\)](http://en.wikipedia.org/wiki/Crown_(headgear))







**Figure 4. Power Point on Body Adornment**

### **Linking the Standards to the Unit**

The unit was constructed in accordance with the National Core Arts Standards' core curriculum to allow for educators in any state to adapt the lesson. The standards are listed in order from the chart of the National Core Art Standards. The order that the standards are listed in does not reflect the order in which the standards apply within the unit. The standards apply to multiple areas and are in various orders, but I have broken down each standard in order of how they are listed in my unit, as follows.

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**National Core Arts Standards**

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**Visual Arts – Creating****Anchor Standard 2:** Organize and develop artistic ideas and work

- Enduring Understanding: People create and interact with objects, places, and designs that define, shape, enhance, and empower their lives.

**VA:Cr2.3.7a** identify, describe, and visually document places and/or objects of personal significance

---

The standard VA: Cr2.3.7a ties into the entire unit because all lessons need to be organized and developed. The organization especially is implemented through themes, which need to be identified as a focus and guide to identify the patterns, differences, and similarities. The thematic instruction allows for the teacher to anchor their lesson while branching out in other dimensions. The other dimensions still have a commonality with the theme, providing the organizational tool needed for someone to consider other perspectives. To develop the students' artistic ideas and work, the teacher has to consider and determine the depth of ethnic content. The standard calls for the students to identify, describe, and document, which are inherently tied to an investigation of culture. The main reason I chose this standard is that it defines the framework for a multicultural curriculum. By organizing the lessons through a theme, the students can connect multiple perspectives, which helps develop the lesson through the integration of ethnic content. The students can develop a theme by describing, documenting and investigating perspectives. The standard's essential questions below are some that can be asked of the students to assess their development.

***Essential Question(s):***

-How do objects, places, and design shape lives and communities?

-How do artists and designers determine goals for designing or redesigning objects, places, or systems?

-How do artists and designers create works of art or design that effectively communicate?

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## National Core Arts Standards

### Visual Arts – Creating

**Anchor Standard 3:** Refine and complete artistic work.

- Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**5<sup>th</sup> VA:Cr1.2.5a** Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

After identifying and organizing their information and ideas, the students need a way to internalize them. The second National Standard focuses on refining and completing artistic work. This standard emphasizes student-led investigations which are crucial for meaning making. The students should be able to make decisions. The investigations of people's histories and traditions allows for the students to make conscientious decisions. Decisions to follow traditions or to break them will be made intentionally and from a well-informed point of view. The students will hopefully have reasons for their choices based on their investigations and this standard will guide them in their personal meaning making. Please use the essential questions that go with this standard, altered or unaltered, to help prompt the students in refining their investigations.

***Essential Question(s):***

-How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

-Why do artists follow or break from established traditions?

- How do artists determine what resources and criteria are needed to formulate artistic investigations?



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**National Core Arts Standard**

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**Visual Arts – Responding****Anchor Standard 7: Perceive and analyze artistic work**

- Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments

**VA:Re.7.1.5a** Compare one's own interpretation of a work of art with the interpretation of others.

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The first two standards that I chose for the unit are meant to guide the students' investigative process. This standard, however, serves as a way for the students to reflect during meaningful art making. Within the world perspectives presented to them, they perceive, critique, and analyze. These steps, which aid in responding to others' works, also apply as the student embarks on their art making process. This standard primarily focuses on how one internalizes art and responds, but the process doesn't stop there. The students might need guidance when asked some of the essential questions that go with this standard, but they dig to find the make-up of the person. Everyone has their pain, happiness, heritage, and history. We are trying to enable the students to appreciate and understand themselves and others through art. They can be given a powerful venue for voicing their issues as well as witnessing others through perceiving and analyzing artistic work.

***Essential Question(s):***

- How do life experiences influence the way you relate to art?
- How does learning about art impact how we perceive the world?
- What can we learn from our responses to art?

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**National Core Arts Standard**

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**Visual Arts – Connecting**

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

- Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

**VA:Cn11.1.5a** Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

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The last standard's application is the end goal of the unit. I am striving for students to make connections. I hope that the unit encourages my students to relate ideas and deepen their understanding of society and culture. The success of the unit can be reflected by this standard. This standard would be used towards the end of the unit as an assessment for students and teachers. The essential questions can be used as a test, survey, or open discussion. When the teacher asks the students questions such as those below, it will show their changing views and perspectives. Also, the students' answers can provide feedback on how to improve the lessons, and what to change. The goals of multicultural curriculums and the National Standards are to impact the way students connect ideas and understand the world around them through art.

***Essential Question(s):***

- How does art help us understand the lives of people of different times, places, and cultures?
- How is art used to impact the views of a society?
- How does art preserve aspects of life?

**Factors Influencing the Unit**

The unit I created has been influenced by my student population and the community that they are associated with. I tried to select subjects and ideas that would ignite their interest. The elementary school student population with which I hope to implement the unit is predominately African American. The family dynamics of most of the families are of middle to lower income with limited exposure to other cultures. This homogeneous population provides me an exciting opportunity as a teacher to introduce world cultural perspectives through art. The unit's topic of body adornment and tattoos, which might be provocative or controversial in other communities, is not among my school's student population. They are accustomed to seeing tattoos on their parents and other people in their community. Their familiarity with the subject of the unit will allow my students to see it in a new light when they are introduced to other cultures' use of tattoos and body adornment. However, if this topic was foreign to my students, I think I would have a hard time engaging their interest in it for the unit.

**Rationales Behind Unit Structure and Estimated Outcomes**

The first lesson gives me the flexibility to introduce and assess the students' opinions of the practices of body adornment and tattoos. The introduction to the lesson can be tailored to challenge their preconceived notions or to support them. The essential question revolves around who has tattoos that the students can think of. The theme for all three lessons that I have chosen is social class to challenge my students' ideas of how people show their status. The unit stretches up to nine weeks. Lesson 1 is the most flexible in the materials and subjects that can be covered since it is not material based but rather content based. The unit is comprised of three lessons. The first lesson is focused on the basic introduction to the content. In the next two lessons the students cover a wider range of content and personal investigation.

The essential questions prompt higher-level thinking skills in the later lessons. The goal is to have a student-led unit that guides them through the theme and questions asked. The essential questions in Lessons 2 and 3 are based on a higher-level integration of ethnic content. Although the unit may have many limitations from not having been implemented before, the framework can serve as an example of a multicultural unit. Ultimately, I hope the examples help those in my field of study become familiar with multiculturalism. I can only guess at the outcomes of the unit since it has not been implemented, but I hope to challenge the pre-existing views of my fifth grade students. I hope to see a change in how they perceive information, related ideas, and form their own unique opinions. I am optimistic that the unit will meet some of my goals, if not all. I have tried to tailor the unit as much as I can to fit my African American student population to ensure a successful experience.

### **Reflection and Application in the Field of Art Education**

Reflecting on my own teaching methods has shed some light on the influences and origins of my make-up. When certain strategies feel natural, an educator has to acknowledge the aspects that work and investigate why they feel natural. Is the feeling coming from a place of comfort or a place of finding oneself through the various sources? I am continually learning from my students, professional developments, workshops, and books. Currently, I am focused on building relationships with my students so that I provide a safe classroom environment. I am still trying to improve my teaching methods, but have learned so much in the last three years. While researching multicultural curriculum and teaching strategies, I started to change my perspective on what I perceived as a multicultural curriculum. Before the research, my attempts to include multicultural methods in my lessons were superficial at best. Now I see that to make the lesson multicultural, they have to provoke investigation into various aspects of all humanity. We are


trying to understand ourselves and others. Hopefully, my research, while lacking somewhat, can aid the user in being able find ways to approach multiculturalism in their teaching.

### Teacher Checklist

The checklist in Table 5 can serve as helpful tips for a teacher hoping to create a multicultural unit. The unit can provide a start toward changing the whole curriculum in time. These steps are from observing the implementation process of a multicultural unit and are my personal understandings. If the checklist seems tedious, one can select applicable steps and shorten the process. Also, the teacher can use this checklist to alter previous lesson plans. The checklist consists of simplified steps from the flow chart and mind map. Therefore, the flow chart, mind map, and checklist can be used in relation to each other if an example is needed.

**Table 5**

#### *Implementation of Teacher Checklist*

Teacher checklist for creating a multicultural unit		Notes / Comments
Ask students about current interests / issues		
Identify interests / issues shared by majority of the class		
Choose 3 interests / issues		- - -
Choose a theme that applies to all 3 interests / issues  <b>_Family _Social class _Recreation _Physical competition _Symbol systems _Mobility            _Understanding diverse people _Government            _Protocol _War machines _International relationships            _Access to / meeting basic needs _Energy _Shelters            _Workplace _Employment _Population _Growth            _Natural resources _Supernatural rituals and celebrations            _Religions _Democracy _Socialism            _Communism</b>		-

Brainstorm 3 goals for unit (3 lessons)		1 <sup>st</sup> lesson- 2 <sup>nd</sup> lesson- 3 <sup>rd</sup> lesson-
Translate goals into essential questions		1 <sup>st</sup> lesson- 2 <sup>nd</sup> lesson- 3 <sup>rd</sup> lesson-
Select standards that correlate with the goals		
Conduct a method for pre-assessment (ex. Survey, checklist, short answer, open discussion, teacher observation)		
Construct method to introduce information (ex. Power Point presentation, short videos, books, posters, photos, news articles, websites)		1 <sup>st</sup> lesson- 2 <sup>nd</sup> lesson- 3 <sup>rd</sup> lesson-
<p>Select a level of ethnic content integration for each lesson</p> <p>Level 1: The Contributions Approach - Focuses on heroes, holidays, and discrete cultural elements.</p> <p>Level 2: The Additive Approach - Content, concepts, themes, and perspectives are added to the curriculum without changing its structure.</p> <p>Level 3: The Transformative Approach - The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups.</p> <p>Level 4: The Social Approach - Students make decisions on important social issues and take actions to help solve them.</p>		1st lesson-  2nd lesson-  3rd lesson-

<p>Ask yourself</p> <ul style="list-style-type: none"> <li>- What kinds of questions should I ask the students to achieve selected levels for each lesson?</li> <li>- What kind of information should be included in the lesson and in what form?</li> </ul>		
<p>List possible art productions from lesson (ex., thumbnail sketches, collage, visual journal, painting, advertisement, propaganda, sculpture)</p>		<ul style="list-style-type: none"> <li>-</li> <li>-</li> <li>-</li> <li>-</li> </ul>
<p>Perform task analysis on art productions from each lesson</p> <ul style="list-style-type: none"> <li>- Task analysis is the analysis of how a task is accomplished, including a detailed description of both manual and mental activities, task and element durations, task frequency, task allocation, task complexity, environmental conditions, necessary clothing and equipment, and any other unique factors</li> </ul> <p><a href="https://en.wikipedia.org/wiki/Task_analysis">https://en.wikipedia.org/wiki/Task_analysis</a></p>		
<p>Brainstorm extended lesson ideas (ex., Take picture of artwork and write an artist statement)</p>		

## CHAPTER 5

### CONCLUSION

In researching and formulating an adaptive approach to multiculturalism, I have gained and changed in my own teaching style. I have changed in the way I introduce lessons, and especially in building a lesson from the ground up. Although I teach art, I no longer focus solely on artists, which is a popular Western teaching perspective. Introducing and learning about artists are important in art education, but I have broadened my teaching approach to be student led. I will research other people, not just artists, to expose my students to others beside Pablo Picasso, Vincent Van Gogh, and so on. I will use the images and profiles of people as reference materials for my students. I hope to continue researching a student, process-oriented curriculum. My methods so far are being tested and changed and refined. I hope to continue furthering my research, which has changed art education for me. I am afraid at times and worry about the responses to controversial topics that I would like to cover in my lessons. I hope that building relationships with my students will allow me to gauge if the students can openly and honestly discuss the issues and concerns of our times. I am personally dedicated to this method in hopes of fostering “unity within diversity by helping all students to develop a thoughtful commitment to the overwhelming American identity that we all share” (Banks, 2009, p. 10).

I hope to blend the core curriculum requirements with thought-provoking lessons for my students. At times, with six classes a day, I feel overwhelmed to devise lessons that leave room for students to make choices and that are thought oriented. The preparation for these lessons can be tedious since teachers need to be prepared for almost every outcome. The various choices that students receive within a sphere of related topics seems alien to the students at first so I suggest that there be some lessons that are not so involved. I feel that a multicultural curriculum will be a success if we can just start students even in second grade to openly discuss their experiences and



current happenings. Just as any child strives or makes an effort if they know the reasons why, we educators must provide them with reasons to ask and seek. If there is an overall lack of enthusiasm, for example, for the dress code at school, it can be a great topic to dive into. The students can deem for themselves what is appropriate and why. As educators, we need to give them the tools, not to go against authority but to always be inquisitive.

Education that is Multicultural and Social Reconstructionist . . . attempts to prepare students to be citizens able to actualize egalitarian ideology that is the cornerstone of our democracy. It teaches students about issues of social equality, fosters an appreciation of America's diverse population and teaches them political action skills that they may use to deal vigorously with these issues. (Cahan & Kocar, 2011, p. 9)

It is a tall order to encourage students to be more analytical and critical thinkers. There will not be one mold that fits all. The lessons will have a shelf life and new lessons will have to be created yearly or every few months, but the basic structure will be in the personal teaching style that is already embedded in how a student sees the world and how every individual breaks down reality. I believe the multicultural and social reconstructionist approach complement each other, both aid and place importance on investigation, identity, research, problem solving, and challenging the issues.

Ultimately, there is no one right way to promote our future generations to be creative, active members in society, but I have found a way to try to achieve such. I still have so much to learn from my students in how they see the world. Also, I am striving to be a critical and creative thinker just as I want my students to be. We are traveling the road together on this journey of education. I have found the ultimate goal for my students and that is for all to be creative thinkers who are not centered on themselves but can see the world from many aspects and are

adaptable to the times. All we can do as educators is provide our students with a broader picture of the world, and hope that they will become game changers and people who can impact the world. I hope that the educational system can see the value in how art educators approach teaching, especially multiculturally. I am excited to see how my new perspective on multiculturalism continually shapes and changes the way I work as a teacher and learner. I intend to fully implement a multicultural curriculum for my students. My main goals within the next few years will be to refine and smooth the chaos that can occur when allowing students to branch out. I will actively try to collect data and assess the growth of my students. I also hope to work with one grade level next year to develop an interdisciplinary multicultural curriculum for my students.

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