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A LIMITED REVIEW ON THE CONDITION OF MULTICULTURAL ART EDUCATION OVER THE PAST DECADE

by

GAO YANG

Under the Direction of Melody K. Milbrandt

ABSTRACT

The articles that recorded multicultural art lessons in the US P-12 classrooms in *School Arts* during the past decade revealed the condition of US multicultural art education from three aspects. First, the teachers' interest in multiculturalism has been stable in the past decade. Second, the lessons covered multiple cultures unequally. Among pluralistic US cultures, Native American culture was favored while Asian-American, Arab-American, and Muslim-American cultures were neglected. Among global cultures, Mexican and African cultures were represented most often. Only 12.4% of world countries were represented. Third, most multicultural art projects were stereotyped, though some innovative projects emerged. Many art teachers selected cultural content to teach based on classroom population and local culture. The art teachers tended to teach the meanings of US ethnic cultures better than global cultures. The alteration of cultural materials and techniques caused the loss or change of cultural meanings.

INDEX WORDS: Multicultural art education, P-12, *School Arts*, Past decade, Review, Condition.

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by

GAO YANG

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

2006

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Gao Yang

2006

A LIMITED REVIEW ON THE CONDITION OF MULTICULTURAL ART EDUCATION OVER THE PAST DECADE

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DEDICATION

To Xi Xi.

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I wish to send my deepest gratitude to Dr. Milbrandt, Dr. Eubanks and Dr. Ross. Dr. Milbrant let me be her graduate assistant and thus I could learn from her closely and stayed in her classes to participate the discussions and art educational activities, which inspired many thoughts in my mind. As my advisor, Dr. Milbrandt has not only guided the direction of my research but has also helped me on the writing skills. Dr. Eubanks took me to observe many schools and art classes and let me have a first-hand impression on the conditions of American art education. Dr. Eubanks and Dr. Ross gave me direct studies on analyzing Chinese art textbooks, which trained my research ability and sharpened my writing skill. The three professors and the art education department hold a special place in my heart for their endless support and encouragement, which let me find and stay on the correct career path.

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS		v
LIST OF TABLES		vii
LIST OF FIGURES		xi
CHAPTER		
1	INTRODUCTION	1
2	METHODOLOGY	7
3	REVIEW OF LITERATURE	14
4	FINDINGS AND DISCUSSIONS	27
5	CONCLUSION	70
NOTES		73
REFERENCES		74
APPENDICES		77

LIST OF TABLES

Chapter 2

Table 2.1: The Standard Chart for Pluralistic US Cultures 10

Table 2.2: The Standard Chart for Global Cultures 10

Chapter 3

Table 3.1: Diverse Definitions of Culture 14

Chapter 4

Table 4.1: Yearly Numbers of Articles Concerning Multicultural Art Education 28

Table 4.2: The Distribution of Publishing Representation of Pluralistic US Cultures 31

Table 4.3: The Distribution of Publishing Representation of Global Cultures on Continents 35

Table 4.4: Published Articles about Individual Countries over the Past Decade 37

Table 4.5: Article Distribution on Sub-regions of Asia 42

Table 4.6: The Art Forms and Themes of Pluralistic US Cultures 46

Table 4.7: The Art Forms and Themes of Global Cultures 47

Table 4.8: The State Distribution of Lessons about Pluralistic US Cultures 51

Table 4.9: The State Distribution of Lessons about Global Cultures 52

Table 4.10: The Average Points of Instructional Emphases on Pluralistic US Cultures 55

Table 4.11: The Average Points of Instructional Emphases on Global Cultures 56

Table 4.12: Comparison between Cultural Materials and Classroom Replacements in Pluralistic US Cultures 62

Table 4.13: Comparison between Cultural Materials and Classroom Replacements in Global Cultures 63

Table 4.14: Comparison between Cultural Techniques and Classroom Techniques in Pluralistic US Cultures 67

Table 4.15: Comparison between Cultural Techniques and Classroom Techniques in Global Cultures 67

Appendices

Table 6.1: Pluralistic US Cultures—Non-Anglo-Protestant-European-American 77

Table 6.2: Pluralistic US Cultures—Jewish-American 78

Table 6.3: Pluralistic US Cultures—African-American 1 79

Table 6.4: Pluralistic US Cultures—African-American 2 80

Table 6.5: Pluralistic US Cultures—Native American 1 81

Table 6.6: Pluralistic US Cultures—Native American 2 82

Table 6.7: Pluralistic US Cultures—Native American—Navajo 83

Table 6.8: Pluralistic US Cultures—Native American—Hopi 84

Table 6.9: Pluralistic US Cultures—Native American—Pueblo 85

Table 6.10: Pluralistic US Cultures—Native American—Cherokee 86

Table 6.11: Pluralistic US Cultures—Native American—Zuni 87

Table 6.12: Pluralistic US Cultures—Native American—Apache 88

Table 6.13: Pluralistic US Cultures—Native American—Northwest Pacific coast Indians 89

Table 6.14: Pluralistic US Cultures—Latino-American 1 90

Table 6.15: Pluralistic US Cultures—Latino-American 2 91

Table 6.16: Global Cultures—Africa 1 92

Table 6.17: Global Cultures—Africa 2 93

Table 6.18: Global Cultures—Africa—West Africa 94

Table 6.19: Global Cultures—Africa—Egypt 1 95

Table 6.20: Global Cultures—Africa—Egypt 2 96

Table 6.21: Global Cultures—North America—Mexico 1 97

Table 6.22: Global Cultures— North America—Mexico 2 98

Table 6.23: Global Cultures— North America—Mexico 3 99

Table 6.24: Global Cultures— North America—Mexico 4 100

Table 6.25: Global Cultures—North America 101

Table 6.25: Global Cultures—South America 102

Table 6.26: Global Cultures—Asia—East Asia 103

Table 6.27: Global Cultures—Asia—Japan 1 104

Table 6.28: Global Cultures—Asia—Japan 2 105

Table 6.29: Global Cultures—Asia—China 106

Table 6.30: Global Cultures—Asia—South Asia 107

Table 6.31: Global Cultures—Asia— Southeast Asia 108

Table 6.32: Global Cultures—Asia— Southwest Asia 109

Table 6.33: Global Cultures—Europe—Russia 110

Table 6.34: Global Cultures—Europe 111

Table 6.35: Global Cultures—Europe—Jew 112

Table 6.36: Global Cultures—Oceania—Australian Aborigine 113

LIST OF FIGURES

Chapter 4

Figure 4.1: The Level of Interest on the Topic of Multiculturalism over the Past Decade 28

Figure 4.2: The Distribution of Publishing Representation of Pluralistic US Cultures 31

Figure 4.3: The Percentage Distribution of Publishing Representation of Global Cultures on Continents 35

Figure 4.4: Article Distribution on Sub-regions of Asia 42

CHAPTER 1

INTRODUCTION

Introduction

I began to feel I was isolated and naive when I came to the United States from China for graduate study. One of the reasons I chose art education to be my major was that, like many people, I believed art is a universal language. Very soon, I was stunned by my Narrative Painting professor's comments that my paintings were beautiful illustrations, but she wanted *narrative*. I did tell my stories inside my paintings more than my stammering oral English could express. Not until my painting professor asked me to explain "the red bubbles" (Chinese festival lanterns) I had painted, did I figure out that I had used a *foreign* visual language in an unfamiliar context. That class date was within the Chinese Spring Festival, the most celebrated Festival of Chinese New Year. This is a time when families united, ancestors are worshiped, and feasts are enjoyed. Nobody in the studio seemed to notice that even the visual language excluded foreign tongues and needed interpretation. I almost failed my art history courses because I never encountered so much detailed Western European history. Neither had I experienced the total neglect of Asian art in art history, even the Asian chapter in the text was short and glancing. In my major art education classes, I clumsily tried using various strange materials such as foil, coffee, and a clothes hanger and was astonished by this American approach to artistic creativity. I adjusted my views to the new definitions of elements and principles of design and learned that if I did not use this Western Modernists' system in teaching art that I would be treated as a non-professional.

Before long, I was attracted by the approach of multicultural education and used it unconsciously as a means to save myself. I told myself that the painting and art history professors might be confined to the Western circle, and my failure in curriculum did not suggest I was stupid or lazy. I was just not fitted to this education system. From the books I read I learned that this country was made up of people from every part of the world, but its educational system mainly reflected Anglo Protestants' ideology, so there were numerous non-Anglo Protestant students struggling in the system as I was doing.

I believe multicultural education is an educational philosophy that can open up new ideas and standards in people's minds. Many school teachers and students show an interest in Chinese culture, though some view Chinese art as the same as Japanese art. One time, I was invited to observe a Chinese painting lesson designated to honor Chinese culture. When I looked at the students' brush paintings and listened to the instructor's lecture, I was greatly disappointed by the wildly distorted representation of Chinese art. "Are they really making Chinese brush painting? Do they believe Chinese art is like this?" I asked myself. From that day on, I began to question the credibility of multicultural art education. Are distorted cultural lessons typical? What are the actual conditions of multicultural art education in the United States? With these questions in mind, I started my research to understand the condition of multicultural art education in the United States.

Rationale and Purpose of the Study

My research on the condition of American multicultural art education is meaningful because of the following reasons:

1. Globalization requires knowledge and understanding among diverse world cultures.

The globalization of world economy and culture has gradually proceeded to absorb every part of the world. The interdependence of diverse people and cultures has been increasingly recognized throughout the world as nations become integrated into a globally political and economical system. Far-reaching communication technology such as internet has opened up vast opportunities for cross-cultural relationships.

Nevertheless, many individuals are not prepared for the challenge of meeting people from different cultures. Humans naturally think that their culture is at the center of universe. Many individuals feel more comfortable surrounding themselves with those like themselves instead of "others". Even after visiting foreign lands, many individuals cannot explain the local customs and life styles. All of these phenomena reflect a lack of awareness of the impact and complexity of cultural diversity that is fundamentally transforming human relationships of this world.

Globalism capitalizes on an awareness of the interdependence of the world's people. An open and competitive global environment requires that cross-cultural perspectives move from the margins to mainstream and people are prepared for a high level of understanding and interacting skills useful for interaction among diverse world cultures.

2. American society needs multicultural communication and understanding.

The United States is primarily a nation of immigrants from different world regions and cultures. When these members of different cultures find themselves face to face with each other, a number of responses are possible, but American history shows that "a common response is to clash and to struggle for the dominance of one set of values over another" (Beamer & Varner, 2001, p. 9). The dominant cultural group in this society is white (often

wealthy) Anglo-Saxon Protestants. All other groups have been expected to conform to the language, social structure, and culture of the dominant group, and these expectations have caused longstanding conflicts between the dominant and suppressed cultures. The executive Committee of Association of College Unions-International (1987) warn of the dangerous consequences of neglecting multicultural communication: "(The) human tendency to be relatively unconscious of other cultures is dysfunctional in our society as well as in any association, and it is clear that much hostility is created by ignorance of other cultures and the failure to recognize their existence" (Jandt, 2001, p. 472).

3. American education needs multiculturalism.

In this country whose citizens embody beliefs from every corner of the world, academia is stringently bound by Western European traditions. For example, in the book *The Annotated Mona Lisa* (Strickland, 1992), recommended for preparing the Praxis II exam of the art teacher's certification, Rome is "the greatest empire in the ancient *world*" (emphasis added) (p. 3), "In the early 1400s, the *world* woke up" (emphasis added) (p. 32), Versailles is "the largest palace in the *world*" (emphasis added) (p. 63), and "Poussin's work exerted enormous influence on the course of French (and, therefore, *world*) art for the next two centuries because *all* artists were trained in 'Poussinism'" (emphasis added) (p. 62). The reality is that ancient Rome had little influence on non-Western cultures, so non-Western people hardly accept Rome as the greatest empire in comparison to other great non-Western empires at the time such as the Han Empire in China, the Asoka and Gupta Empires in India, and the Teotihuacán culture in Mexico; the 15th century was not a particular turning point in non-Western cultures; several non-Western palaces such as the Istana Nurul Iman palace in Brunei [1], the Forbidden City in China [2] have been accepted as the largest palaces rather than

Versailles; and like many Western masters, Poussin did not influence non-Western arts, and apparently non-Western artists were not trained in "Poussinism" after his time. The practice of grossly overgeneralizing and characterizing *Western Europe* as the *world* has been common in the history of American education.

A multicultural education is more comprehensive and successful because it acknowledges the contributions of diverse cultures and promotes equal respect for all cultural groups. Cultural awareness is at the core of learning multiculturalism. Gary B. Nash, former president of the Organization of American Historians and principal author of a series of popular school textbooks that all devote extensive attention to the contributions of various ethnic groups, has been critical of ethnocentric interpretations of U.S. history. He argues that there are core democratic values stated in the nation's founding documents that endow the same rights to all individuals of any group identity (Jandt, 2001). Heard (1989) points out, "In societies composed of multiple cultures, as in American society, our beliefs and actions are guided by complex, change-inspiring events. Multiple cultures and multiple political and economic realities may require pedagogies capable of handling multiple perspectives." (p. 5).

The influence of diverse cultures is beneficial for all students. Humans' attitudes are formed in the early years of life. Children are naturally imbued with particular forms of knowledge, values, and expectations for behavior by their social backgrounds. A multicultural curriculum is principal for helping students develop cooperative connections with other cultures and extend their experiences from the mosaic of their school's demographic to global diversity. When students are guided to view the world from a more just view, that is, seeing things through the eyes and minds of both self and others, they will understand the differences and common needs of world residents and know how to

collaborate harmoniously with people from different parts of the world. Hence, the multiplicity of cultures should be imbued into curriculum as an inherent characteristic of the beginning educational phase.

4. Art education is an effective means of promoting cross-cultural communication and understanding.

In the process of knowing other cultures, people encounter obstacles. These obstacles are caused by unreachable distances, foreign languages, different backgrounds, dissimilar customs, distinctive value systems, etc. As an immediate and sensible medium, art provides people direct visual displays of the clothes, behaviors, living environments, habits, social issues, thoughts, beliefs, religions, and traditions of others. Anderson and Milbrandt (2005) remark that "Art is decorative or beautiful for its own sake; in addition, one of its primary functions in all cultures around the world has been to tell our human stories, to help us know who we are and how and what we believe" (p. xxiii). Alfred Gell asks anthropologists to account for the objecthood of works of art by analyzing them as "persons"; that is, as social agents in a system of production and circulation (Westermann, 2005, p. ix). Evidence proves that cultural knowledge and beliefs are found in art around the world.

Through the process of interpreting and making multicultural artifacts in the classroom, students are given opportunities to see, to discuss, and to experience other people's lives and ideas. The knowledge of other cultures attained by this artful process is much more palpable, comprehensible, and original for students than the knowledge gained solely by reading books. So it is said that "art education is a focal point whenever multicultural education is discussed" (Hurwitz, 2002, p. 2).

CHAPTER 2

METHODOLOGY

Choosing an Indicator

Due to the unfeasibility of investigating all P-12 art teachers' lesson plans and classroom activities across the nation to obtain an objective overview on its condition, I decided on a more manageable indicator to signify and describe the climate of American multicultural art education. With the help of my advisor, I chose three influential classroom magazines of American art education for further study: they were *School Arts, Arts and Activities,* and *Art Education.* After spending some time grouping the articles about multicultural art education in these three magazines, I decided to use only *School Arts* as my sample text. Published since 1901, *School Arts* is the art educational magazine with the longest history and a wide readership and, most importantly, it has persistently published articles recording real classroom activities written by school art teachers or post-secondary supervisors/observers around the country. I eliminated *Art Education* and *Arts and Activities* for the following reasons. *Art Education* seemed to be theoretical and orientative. For example, its articles tended to suggest better multicultural approaches instead of recording authentic multicultural art lessons executed in real classrooms. This did not match my purpose of looking for the real condition because these foresighted and suggestive articles did not typically describe classroom reality. *Arts and Activities* shared the similar style of short articles and vibrant activities of *School Arts*, but seemed to concentrate more on innovative programs instead of common lessons. I understand even in *School Arts* the published lessons and activities could suggest a better condition than the reality due to

selection bias; however, *School Arts* seemed to me to be a better indicator of reality of art education in American schools due to its focus on P-12 classroom practices.

Rules for Coding Text

The method that I choose to analyze *School Arts* was content analysis. I set a period of ten years from 1995 to 2005 as the time range. Then I checked each magazine during the time span and recorded the articles that matched my criterion into standardized tables. Finally, I quantified and analyzed the records in the tables and sought relationships and patterns among the data.

My criterion for selecting articles was that the article should record a multicultural art lesson about (a) specific culture(s) executed in a P-12 classroom in the United States. Here, I defined the term *multicultural* as ethnic, racial, and cross-national specific. The multiple cultures are the marginal or alien cultures excluded by the Western canon. The Western canon refers to the works that are thought by many to have been highly influential in shaping Western culture and are included as normal content in general school textbooks and exams. The border cases I collected as multiple cultures were Southern and Eastern European cultures usually ignored by the Western canon, European folk cultures that were evaluated as *low* art versus *high* and *academic* art, and Egyptian art that has been included into the Western canon and is a significant part of African culture as well. An article in *School Arts* counted Monet as multicultural (Scheinkman, 2001, December) because Monet's country France was outside of the United States. I did not take this perspective because Monet is definitely inside the Western canon. According to my criterion, I eliminated the several articles recording multicultural lessons executed in Singapore, Mexico and other nations

because these lessons were taught outside of the United States. I also eliminated an article recording a multicultural lesson executed in the United States but in a post-secondary classroom because the lesson was not taught for P-12 students. I did not include articles that only introduced multicultural art or artists without involving classroom teaching-learning practices. Vague multicultural projects were also not included for aiming at no *specific* cultures, which brought difficulty in measuring the lesson's effectiveness in presenting cultural information if no target culture was discussed. For example, in a mask project, students were taught to make masks by molding plaster and then painting the surface with an additional requirement of associating the mask with a culture. This requirement seemed to become a personal act because there was not any classroom discussion about any specific culture, and the resulting student works seemed to be creations of their own with borrowed cultural elements instead of purposed reflections on cultures. Another example is the project of trading heroes, in which students produced trading cards of personal heroes. This project could be multicultural or not dependent on their heroes' ethnicity and nationality, so I did not include this lesson because its multicultural connection was random. Articles such as Scheinkman's *A Ticket to the World* (2001) were not included because they presented a method of accessing various cultures rather than investigating specific cultures in depth.

The standardized tables where I recorded articles are divided into two kinds: one is designed for recording pluralistic US cultures inside the United States (see Table 2.1) and the other for global cultures outside of the United States (see Table 2.2) because the study of multiple cultures has been represented in sub-cultures or groups within the United States as well as global cultures outside of the United States. I recorded the articles in the following

Table 2.1: The Standard Chart for Pluralistic US Cultures
(Inside the United States)

Culture/Region		
Date of the Periodical		
Author(s)		
Classroom Location		
Grade Level		
Artistic Form		
Theme		
Emphases	Formal Qualities	
	Cultural Context	
	Cultural Meaning	
Materials	Cultural Materials	
	Classroom Materials	
Techniques	Cultural Techniques	
	Classroom Techniques	
Perspective (Insider/Outsider)		

Table 2.2: The Standard Chart for Global Cultures
(Outside of the United States)

Continent		
Culture/Region		
Date of the Periodical		
Author(s)		
Classroom Location		
Grade Level		
Artistic Form		
Theme		
Emphases	Formal Qualities	
	Cultural Context	
	Cultural Meaning	
Materials	Cultural Materials	
	Classroom Materials	
Techniques	Cultural Techniques	
	Classroom Techniques	
Perspective (Insider/Outsider)		

"*" is used for the articles addressing both US domestic and global objectives.

sequence. Firstly I assigned the culture to the table either for pluralistic US cultures (Table 2.1) or for global cultures (Table 2.2) according to the culture's nationality. For example, Harlem Renaissance was assigned to the table of pluralistic US cultures, while Kente cloth of Ewe and Asante was assigned to the table of global cultures. Secondly, the pluralistic US culture was grouped into the category of American ethnic cultures, while the global culture was grouped into the world continents, and then subgrouped into regions or countries under a continent. For example, Harlem Renaissance was grouped into the class of African-American culture in the table of pluralistic US cultures, while Kente cloth of Ewe and Asante was grouped into the African continent and then subgrouped into the region of West Africa in the table of global cultures. A special situation was that several articles documented both domestic and global cultural traditions, such as storytelling for both African-American and African cultures, and the Days of the Dead for both Latino-American and Mexican cultures. So I listed the several articles in both tables of pluralistic US cultures and of global cultures and marked an asterisk (*) beside their titles to distinguish their special situation from the whole. Thirdly, I recorded the publication data including the year and month of each magazine, the author(s)'s name(s) and the classroom location. Fourthly, I recorded the lesson information such as the grade level, artistic form and theme. Lastly I analyzed each lesson from four different aspects.

The first aspect I inspected was the author/teacher's emphases when he/she introduced a cultural art. I divided the emphases into three directions: formal qualities, cultural context, and cultural meaning. I used formal qualities to refer to sensory judgments about composition including an emphasis on elements and principles of design. Cultural context included an emphasis on the historical and geographical information about works of

art. Cultural meaning stressed a focus on the beliefs and values embedded in artworks of a particular culture. I selected four ratings from 0 to 3 to indicate the intensity of the emphasis: 0 meant nothing relevant was mentioned, and 3 meant a thorough explanation. Grade 1 was scored for an inadvertent and glancing mention, and 2 for an inadequate description between grade 1 and 3. For example, several lessons were about Oaxacan animal sculpture. In almost all of these lessons students were guided to observe the color, form, pattern, and movement of Oaxacan animal sculptures, so all of them were scored a "3" on "Formal Qualities" based on the formalist criteria. Only one lesson among the Oaxacan lessons described how Oaxacan artists were inspired by regional animals (Kremeier, 1995), so this lesson was scored a "1" on "Cultural Context" because it partially explained the origination of the art and suggested that "regional animals" were important and attractive to local people. None of the lessons about Oaxacan animal sculpture explained anything about the kind of belief or value system of the artists or local people, so all of the lessons were scored a "0" on "Cultural Meaning".

The second aspect of the lessons I inspected was the materials used in making the artifacts. I divided this category into two comparative parts: cultural materials and classroom materials. For example, in a basket weaving lesson about the Native American culture, the cultural materials used to create a basket were natural bark, roots, and grass (Warren, 1999), while the classroom materials that were used in the lesson were strips of paper cut from brown grocery bags.

The third aspect of the lessons that I analyzed was the techniques in process of making the artifacts. This category was also subdivided into two parts: cultural techniques and classroom techniques. For example, the cultural technique of the Easter Island Moai was

stone-carving. The related classroom techniques presented for producing similar sculptures was assembling and gluing wood scraps (Sio, 1998).

The last aspect of the lessons that I examined was the author/teacher's perspective on the culture. Since the author/teacher's perspective affects how a culture is represented, I noted whether the author presented an insider's perspective or an outsider's perspective of the culture. An insider's perspective suggests that the author is a member of the presented culture or understands the culture in an intrinsic manner, while an outsider's perspective reveals that the author does not belong to the presented culture and looks at the culture as alien. Facing the present situation that "over 30 percent of this society's school age children are ethnic minorities" (Bennett, 2007, p. 16), it is possible that teachers trained in the Western canon hold an outsider's perspective while the diverse student body hold multiple insider's perspectives to a variety of cultures. An example shows a lesson of teaching Hopi art in a Hopi junior-senior high school, where the art teacher is an "Anglo" and the students are Hopis (LiPira, 1997, pp. 20-21). In the project, the art teacher holds an outsider's perspective while the students hold an insider's perspective to the Hopi culture.

CHAPTER 3

REVIEW OF LITERATURE

The Definition of Culture

Culture is at the core of my exploration of multicultural art education. Anthropologists have found that culture is difficult to be defined because it is a large and inclusive concept. The extent of the meanings of the term is even affected by the culture itself. Bodley (1994) sums up diverse definitions and characteristics of culture as shown in Table 3.1 (p. 9).

Table 3.1: Diverse Definitions of Culture

Typical:	Culture consists of everything on a list of topics, or categories, such as social organization, religion, or economy.
Historical:	Culture is social heritage, or tradition, that is passed on to future generations.
Behavioral:	Culture is shared, learned human behavior, a way of life.
Normative:	Culture is ideals, values, or rules for living.
Functional:	Culture is the way humans solve problems of adapting to the environment or living together.
Mental:	Culture is a complex of ideas, or learned habits, that inhibit impulses and distinguish people from animals.
Structural:	Culture consists of patterned and interrelated ideas, symbols, or behaviors.
Symbolic:	Culture is based on arbitrarily assigned meanings that are shared by a society.

Miller (2004) observes the growth of culture as “cultures are integrated” and “cultures interact and change” (pp. 15-16), which discloses that every individual culture has multiple identities and is continually evolving.

The characteristics of culture have been scatteringly demonstrated in the lessons of multicultural art education and understanding these characteristics of culture has become one of the goals of multicultural education.

The Definition of Multiculturalism

Human beings have developed multiple cultures in the history in response to different living environments. The term *multiculturalism* seems to be self-evident, which relates to many cultures, in contrast to monoculturalism. However, scholars argue that the term multiculturalism has been used so broadly in discourse about anthropology, sociology, education, art, and more, that a clear definition eludes academic professionals.

In the United States, multiculturalism has been used to describe aspects of both domestic cultural pluralism and cross-border globalism. The former USSEA (the United States Society for Education through Art) president De Jong (2002) drew a line between cultural pluralism and globalism and considered that "Multicultural means several cultures interacting within the borders of one country" while "Cross-cultural means several cultures interacting between two or more countries" (p. 8). This separation seems mechanical because domestic ethnic cultures often align with cross-border cultures. For example, the dominant White Anglo-Saxon Protestant culture in the US is associated with the cultures of Great Britain and Western Europe, and studying African-American culture always involves aspects of some African culture. Heard (1989) remarks:

> Multicultural education has at times been wrongly interpreted by some as education specifically meant to teach certain ethnic groups with the goal of addressing only their particular needs. Such approaches result in fractured isolationism. Multicultural education should not signify or be synonymous with 'minority' education. (p.6)

The Executive Committee of Association of College Unions-International (1987) describes the range of multiculturalism as:

> Multiculturalism does not simply mean other races and nationalities but virtually every conceivable human grouping that separates from the norm, develops a separate identity as well as its normative identity. Indeed each person is of many cultures simultaneously. One has a sexual identity; a racial identity; a religious identity; a class/work identity; a school identity; an identity from the friends one keeps; a family identity; several geographic identities: neighborhood, city, state, country, hemisphere, etc. (Jandt, 2001, p. 472).

Therefore, multiculturalism is concerned, not only within the borders of the United States, but also outside of the United States, and not only with ethnic and racial perspectives, but also with matters of geography, religion, age, gender, physical and mental conditions, economic conditions, language and dialect, and other distinctions, which impact the human condition. Due to the limitations of this paper, multiculturalism here only covered marginal cultures outside of the Western canon, including ethnic cultures suppressed by the culture of white (often wealthy) Anglo-Saxon Protestants inside the United States and alien cultures outside of the borders of the United States.

The History before and during Multiculturalism in the United States

The history before and during Multiculturalism is important because it provides a context for understanding multiculturalism. But this history was complex since different cultural groups had different viewpoints and interpretations on the past.

The continent of North America was occupied by many native tribes until European colonists, some adventurers and some pilgrims mainly from England, founded colonies. The natives helped the colonists survive. In the early 18th century the population of the North

America was boosted by immigrants from Northern Ireland and Germany. The Americans fought with the British and declared independence of the colonies in 1776.

From the late 18th century to now, the United States has experienced continuous mass immigration. The immigration experienced a shift on sources from Europe at the early times to diverse parts of the world recently.

During the 1950s and 60s, the struggle for equal civil rights was initiated by the African-Americans and then has been supported by other minority groups. The idea of racial harmony and multiculturalism has gradually been shaped.

The Status and Condition of American Ethnicity

One of the American identities that make the country special is its rich ethnicities. According to Bennett (2007), the major ethnic groups in the U.S. society are European Americans, Jewish Americans, African Americans, American Indians, Latino Americans, Asian Americans, Muslim Americans, and Arab Americans. I constructed my standard chart for pluralistic US cultures based on Bennett's category of ethic groups. Bennett (2007) provided an overview of the status and condition of American ethnicity, which I recapitulate in the following summary because understanding the history and condition of US ethnic groups is essential for teaching authentic and unbiased ethnic cultures in art education.

European Americans include a variety of ethnic groups. According to the 2000 U.S. census, 67.8 percent of the population is White, non-Hispanic. The first mass European settlers were the English and Welsh. They were activated by the King of England to exploit the colony's resources and open new overseas markets. These settlers along with others of the period established an Anglo Protestant core culture. The first immigrant wave began soon

after the end of the Napoleonic Wars and peaked before the Civil War with over five million immigrants arriving, mainly from western and northern Europe. The second wave of immigrants entered the United States during the decades of industrialization following the Civil War, again most of this labor force initially came from northern and western Europe. Beginning in the 1880's, the number of immigrants from southern and eastern Europe began to increase. The third wave lasted from 1890 until 1914 with 15 million new immigrants mainly from Austria-Hungary, Italy, Russia (including Poland), Greece, Rumania, and Turkey. With the exception of the British immigrants, virtually all the European immigrants experienced harsh prejudice and discrimination. Irish Americans suffered verbal abuse, stereotyping, intentional discrimination, and violent attacks mainly directed at Irish Catholics. As early as the 1870s, Italians were stereotyped as criminals, and the Mafia image has persisted into the 1990s.

Jewish Americans are unique among European American immigrants in that they are unified by religion and tradition rather than by nationality. Jews are descendants of the Hebrews. After the Roman Empire conquered their homeland in A.D. 70, Jews were scattered all over the world. Individual Jews were among the earliest settlers who came to the Atlantic coast colonies in the 1600s. The first Jewish immigrant group, Sephardim, was from Spain and Portugal in the 1700s. They tended to emphasize business over scholarship. Soon German Jews swarmed in and dominated the Jewish American population, who spread out across the nation working as small tradesmen and professionals. The third and largest group of Jewish immigrants came from Eastern Europe, particularly from Russia, between 1880 and World War I. They arrived poorer and far less educated than their predecessors and did manual work in American sweatshops. As a group, Jewish Americans have a tradition of

humanitarianism, commitment to civil rights issues for all people, and political support for most liberal candidates. The Jewish religion remains a major source of diversity among Jews, as well as the major source of identity for Jews as a distinctive ethnic group. Among Orthodox, Conservative, and Reform Jews, the Orthodox retains the strictest Jewish faith while the Reform is the least traditional. Although as a group Jewish Americans show the highest family income index of any major ethnic group, it is estimated that over half a million out of a population of 6 million live below the nation's poverty level. While the percentage of Jews represented on college and university faculties and in other professionals is high, very few occupy top executive positions or positions of political power. All Jewish Americans are impacted by the challenge of living within a culture that is predominantly Christian. As part of a worldwide Jewish community, Jewish Americans are influenced by a long history of discrimination, most recently experienced in the horror of the Holocaust. This difficult history helps to unify Jewish Americans despite their individual and group differences.

African Americans today comprise 12.3 percent of the U.S. population. As involuntary immigrants, they have contributed hard work to the nation's commercial and industrial growth but could not always reap the benefits of their labor for themselves and their families. Their history can be visualized according to three watersheds: first was slavery, beginning with capture and forced immigration from Africa beginning in 1502, followed by nearly 150 years of bondage; next was emancipation after the Civil War, followed by another 50 years of tenant farming and economic exploitation under the conditions of sharecropping; and third was the great migration north in the first half of the twentieth century that created contemporary Black urban communities and a second

emancipation, the Civil Rights Movement of the 1950s and 1960s. In the face of physical torture and attempts to eradicate their diverse cultures, the many cultural identities represented by peoples of Africa became a single African American people and forged their own oppositional culture, an African American culture. Rooted in the African spirit, this new culture has shaped its own religion, art, music, Afro-English language, and philosophical and political thinking about racial oppression, liberation and social justice. The pressures on Black Americans to conform to the White core culture forced them to become bicultural, to function in both the dominant Euro-American culture and their own culture as well.

According to the American Indian Heritage Foundation, American Indians include 690 recognized tribes and bands of various sizes, among whom the Cherokee, Navajo, Chippewa, and Sioux are the largest, with populations of over 100,000 each. Ten cultural areas have been identified in North America. In the Arctic area are the last Siberian wanderers, ancestors of the Aleuts and Inuits. In the sub Arctic area live the nomadic hunters of the taiga or northern forests as Carriers, Crees, Dogribs, and Kutchins, who pursued big games such as caribou and moose and small fur-bearing animals. Around Northwest Coast area are the woodworkers as the sea-faring Haidas, Kwakiutls, and Tlingits who crafted totem poles, boats, and elaborate dwellings. In the Plateau area live fishermen, foragers, and hunters as the Nez Perce, Spokane, and Yakima who lived in underground, pit-house villages in Columbia River country. In the Plains area are the Arapaho, Cheyenne, Sioux, and other tribes who were transformed from farmers into nomadic buffalo hunters by horse and gun. In the Northeast area there were three confederacies—Powhatan, Iroquois, and Miami—who farmed, hunted, and fished. In the Southeast area live skilled farmers as the Creeks, Chickasaws, Choctaws, Cherokees, Yamasees, and Seminoles, while in Southwest area live

pueblo-dwelling Hopi and Zuni on mesas and desert-dwelling agricultural tribes as the Pima who fought Apache and Navajo hunter-raiders. In the Great Basin area are Paiutes, Utes, Shoshones, and Bannocks who roamed a land of arid basin and snowy range. In the bountiful California area lives a dense but diverse population of hunter-gatherers. The American Indians were among the best forest conservationists and hunters in the world. The westward expansion pushed these native Indians into reservations. Under the core culture's pressure of Christianizing or civilizing them, American Indians have revitalized their own ethnic identity by various means such as setting up tribal colleges.

Latino American's numbers are over 41.3 million (14 percent of the total population), with roughly 60 percent tracing their ancestry to Mexico, and the rest to Puerto Rico, Cuba, El Salvador, the Dominican Republic, Colombia, Venezuela, and about two dozen other countries of Central and South America. They share a common heritage and worldview that stems from the cultural fusion of Spanish and Native American values despite the major differences in their history and culture. Mexicans were taken over through territorial conquests or immigrated to this country. Puerto Ricans were turned over to the United States by Spain at the end of the Spanish American War in 1898. Cubans entered as political refugees, and they are the most economically prosperous and the most highly educated of all the Latinos.

In 2004, Asian Americans numbered 14 million, or 4.7 percent of the population. Prior to 1970, two thirds of all Asian Americans were of Japanese or Chinese origin. In 1970, Japanese formed the largest group, but were surpassed by Chinese in 1980. Since the end of the war in Vietnam, Laos, and Cambodia in 1975, over a million Southeast Asians and even larger numbers of Koreans and Filipinos have immigrated to the United States. The early

Chinese, Japanese, and Filipino immigrants were primarily healthy young men with families waiting for them to return with a share of America's wealth. The Chinese Exclusion Act passed in 1882 prohibited Chinese laborers from entering the country and denied those Chinese already here the right to become citizens. After the Japanese bombed Pearl Harbor, Japanese Americans were imprisoned into concentration camps. In recent years Japanese Americans, sometimes even the whole Asian Americans, have been stereotyped as the "model minority" for their financial success, highest literacy rate within ethnic groups, and assimilation into the predominant religion.

Muslim Americans have shaped their identity on religion rather than on race or nationality. Members of this group fall under two categories—indigenous ones and immigrants. The majority of indigenous Muslims are African Americans, while the immigrant Muslims come from diverse parts of the world. Immigrant Muslims came to the United States in basically three different waves. The first wave started at the end of the nineteenth century and continued to 1925 with most Muslims poor and uneducated from Greater Syria. Due to the political and social unrest in the Middle East and North Africa, the second wave started after World War II with educated professionals. Since the 1970s a large number of Muslim students studying at U.S. universities stayed here and have played active and sometimes leadership roles in Muslim communities. Since 1930, African American Muslim movements have played an important role for black equality.

Arab Americans share a common ethnic background with the Arab world that encompasses the Middle East and North Africa, but they come from different countries with different allegiances and interests. There exists no real feeling of Arab solidarity among Arabic-speaking people,

The Definition of Multicultural Education in the United States

The purposes of American public education are not only to impart knowledge but also to prepare good citizens for the country and for the world. The unprecedented numbers of children of minority or immigrant families in American schools demand an increasing focus on multicutural education.

Bennett (2007) defines multicultural education in the United States as "an approach to teaching and learning that is based upon democratic values and beliefs and that affirms cultural pluralism within culturally diverse societies in an interdependent world" and its significance as supporting the goal of public education to "foster the intellectual, social, and personal development of *all* students to their highest potential" (p. 4). Hurwitz (2002) proposes that one of the major goals of multicultural education is to "help students understand that neither they nor their place of birth represent the center of the universe and that an appreciation of cultures, which lie beyond one's borders, have infinite capacities to enrich their lives" (p. 2).

The Development of Multiculturalism in Art

From the late nineteenth century, an interest in the non-Western art in the West was initiated by some avant-garde artists and corresponding movements. Starting in 1891, Gauguin's pacesetting appreciation of South Sea islanders reflected decorative Oceanic art. Around 1904-8, the Fauves, Matisse, Derain, and Vlaminck, discovered African and South Pacific sculpture. Picasso and Braque pioneered the Cubism movement based on African tribal sculpture and masks, which fractured reality into overlapping planes. In the 1920,

Surrealists like Ernst, Miro, Magritte, Giacometti, and Dali collected Pacific carvings, African masks, and Eskimo masks. In the 1930s, Mexican muralists, Jose Clemente Orozco, David Siqueiros, and Diego Rivera, paid homage to the Mayan and Aztec empires in their murals and paintings. Modernists like Modigliani found a freshness and vitality in tribal art and produced his long-necked women resembling African carved figures. Influenced by Navaho sand paintings, the Abstract Expressionists focused on the process of artistic creation rather than the end product (Strickland, 1992).

Regarding ethnic art, Porter researched and wrote the famous text *Modern Negro Art* about early African-American artists as early as 1934; scholars Locke, DuBois, Dover, Driskell, Lewis, and Grigsby have made major contributions to the literature of African American artists (Young, 2002).

The Development of Multiculturalism

The concept of multiculturalism has been used to challenge the privilege of the White, male, heterosexual, and middle-class values and norms. Noticeable, in the early twentieth century there was a pre-multicultural period when the prevalent discussions were about how groups should relate and how schools should support these relationships, which was critical to shaping contemporary multicultural education in the United States. For example, the dominant Northern-European Protestant group used schools to integrate and socialize European immigrant children from various ethnic groups; supported boarding schools to break the cultural and tribal bonds of Native Americans; excluded African Americans; and ignored Hispanic presence and influence for over three hundred years in America (La Belle & Ward, 1994). From 1940s to the early 1950s, mainstream religious

groups, particularly Jewish groups fighting against Nazism, initiated the intercultural education movement that stressed cultural heritages and tolerance to racial, religious, and cultural differences (La Belle & Ward).

In the 1960s, the civil rights movement called for the rights and resources of subordinate groups; as a response, the education system was encouraged to analyze its materials and textbooks. Terms like “cultural pluralism” and “diversity” began to appear in professional educational literature. The initial goal of multicultural education was to give equal opportunity to and improve the achievement of ethnic students who were disenfranchised by the existing education system. By the mid-1970s multicultural education seemed to be becoming a right with a high degree of government support (Glazer, 1977). Anthropology has also contributed in representing domestic pluralism and world diversity. In the past three decades, multiculturalism has generated great interest and controversy. In the 1990s, it became a topic of intense public debate. People questioned how to keep the American nationality and identity when diversity was increasingly stressed. The 2001 terrorist attack agitated a discussion on the potential danger of ethnic groups and immigrants.

The Development of Multicultural Art Education

Multicultural art education was initiated in the 60s and 70s. In 1965, “Society, Art and Education” was presented by June King McFee at The Penn State Seminar, discussing the relationships among art education, cultural diversity and change which stimulated further inquiry into the connections among social and cultural changes, art, and education (Young, 2002). As in the early 1970s, Grigsby and a few other art educators wrote about the goals of teaching about multicultural artists to young people (Young, 2002).

The beginning of postmodernism has also attributed to the 1960s and 1970s. The postmodern preference to organize study around points of conceptual conflict is crucial to understand multicultural art education (Efland, Freedman, & Stuhr, 1996). Students are expected to develop a critical perspective toward each sociocultural art world, and to consider the role that equities and inequities of power/knowledge have afforded in each instance (Efland, Freedman, & Stuhr, 1996). There are at least five approaches to multicultural education in general and art education specifically: 1) teaching the exceptional and culturally different, 2) teaching human relations, 3) teaching single group studies, 4) teaching for social democracy, and 5) teaching for social reconstruction (Efland, Freedman, & Stuhr, 1996).

In 1977, the United States Society for Education through Art was founded to promote multicultural and cross-cultural research in art education (La Pierre & Ballengee-Morris, 2002). This independent organization affiliated with the International Society for Education through Art (InSEA) and the National Art Education Association (NAEA). It published a special series on Multicultural art education in 2002.

CHAPTER 4

FINDINGS AND DISCUSSIONS

After I quantified and analyzed the collected data as the appendices show, the following issues were generated.

1. Art educators' interest in multiculturalism has been consistent over the past decade.

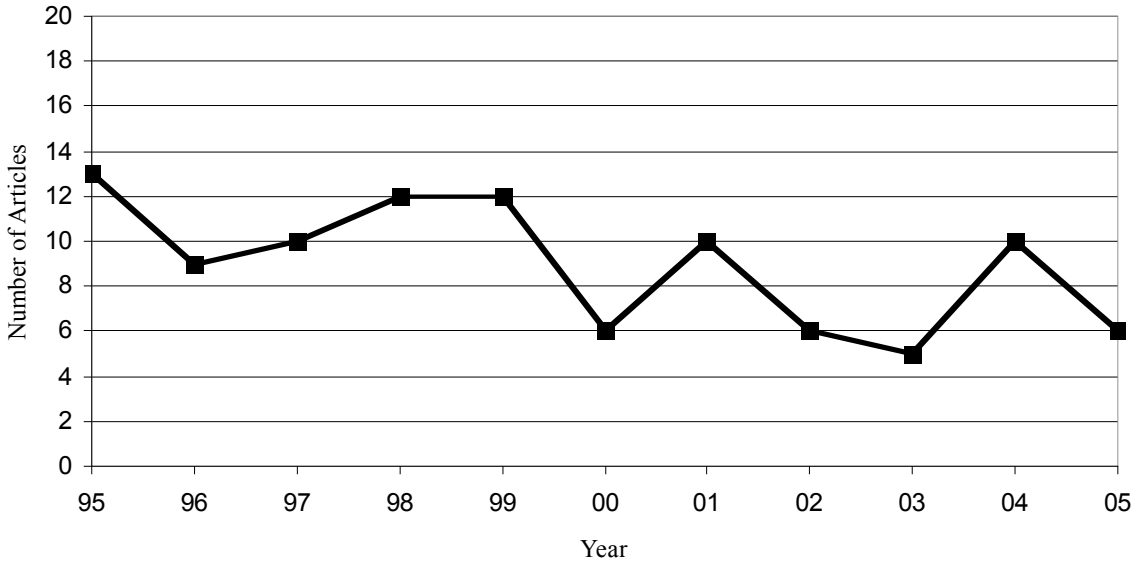
The interest in the topic of multicultural art education has been kept consistent with an average number of 9 published articles per year (see Table 4.1) in *School Arts*. The highest number published was 15 articles in 1995; while the lowest number published was 5 in 2003. This publishing fluctuation produced a curvy line with a little down-falling at the end (see Figure 4.1). The curving of the line was caused by the special series of multicultural art, which resulted in unusual concentrations of relevant articles in some years. The down-falling of the line was caused by the popularization of simplified multiculturalism in art education in recent years.

I found the classroom projects in recent years hooked to multiculturalism more frequently but often lost the depth of content. This popularization of simplified multiculturalism of art projects leads to vague instruction and learning about culture. For example, a project Personal Heroes asked students to portray the images of the heroes in their minds. This project claimed to connect with multiculturalism because some students, especially the students from ethnic groups, might have the heroes from ethnic cultures. However, the lesson did not teach or discuss any specific cultures. Therefore, instruction is vague with regard to multiple cultures. This vagueness can be seen in the similar projects such as Family Roots or Collecting Stamps as well. These projects may contribute to the

Table 4.1: Yearly Numbers of Articles Concerning Multicultural Art Education

Year	95	96	97	98	99	00	01	02	03	04	05	Average
Yearly Published Articles Concerning Multicultural Art Education	13	9	10	12	12	6	10	6	5	10	6	9

Figure 4.1: The Level of Interest on the Topic of Multiculturalism over the Past Decade



goal of multiculturalism because they may at least make students see the co-existence of various cultures though they do not describe the features and meanings of different cultures. Based on my criterion assessing instruction of specific cultures, I did not collect data on these projects.

2. Multicultural art education has not represented multiple cultures equally to students.

With an ideal goal of representing diverse cultures and groups outside of the Western Canon in the US society and in the world, multicultural education did not escape disparity in its practice for the following performances:

a. Lessons presented an unequal representation of pluralistic US cultures.

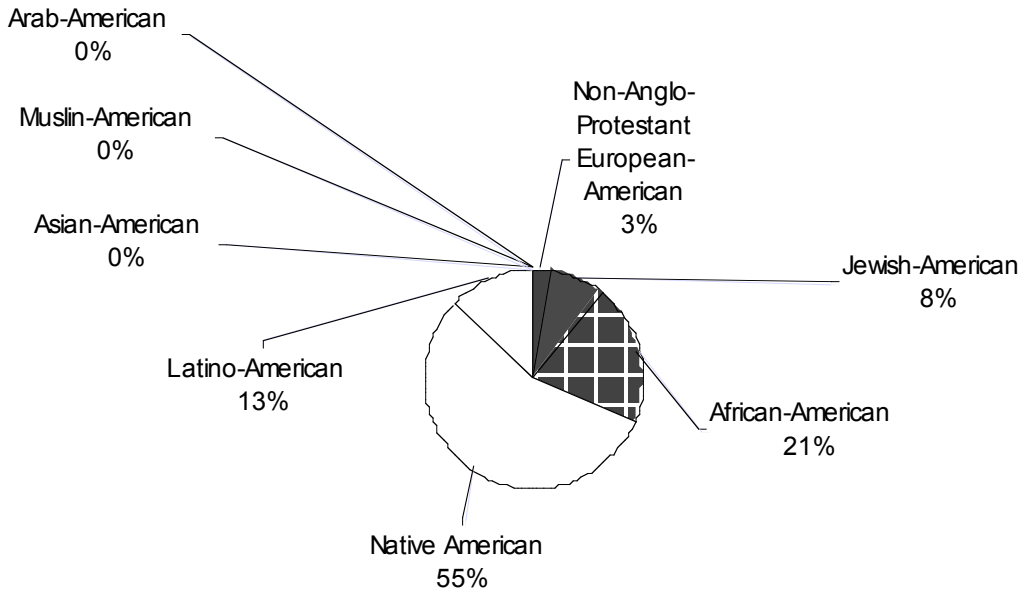
I divided pluralistic US cultures into eight ethnic groups of Non-Anglo-Protestant-European-Americans, Jewish-Americans, African-Americans, American Indians, Latino-Americans, Asian-Americans, Muslin-Americans, and Arab-Americans based on Bennett's categories (2007). Here I need to mention that a hyphen culture means a compound new culture generated from the living environment and experience of the United State and the heritage of its root culture. Hyphen cultures are different from their root cultures in significant ways such as the social organizations, the economies, the living environments needed to be adapted to, the ideas and values, etc.

To these pluralistic US cultures, a significantly unequal representation is distributed upon various ethnic cultures as Table V and Chart II analyze, with an emphasis on Native American culture (56%) and an absolute neglect of Asian-American (0%), Arab-American (0%), and Muslim-American (0%) cultures.

Table 4.2: The Distribution of Publishing Representation of Pluralistic US Cultures

Pluralistic US Cultures	Percentage of the US Population	Number of Published Articles	Percentage of Articles about an Individual Culture in All Multicultural Articles
Non-Anglo-Protestant-European-American	n/a	1	3%
Jewish-American	n/a	3	8%
African-American	12.3% (Bennett)	8	22%
American Indian	0.9% (Jones)	21	56%
Latino-American	14% (Bennett)	5	13%
Asian-American	4.7% (2004) (Bennett)	0	0%
Muslin-American	n/a	0	0%
Arab-American	n/a	0	0%

Figure 4.2: The Distribution of Publishing Representation of Pluralistic US Cultures



According to Population Resource Center, American Indians or Native Americans only occupy 0.9% of the US population [3], but they were strongly represented in *School Arts* by 56% of all multicultural articles. This emphasis might be interpreted as a desire for and a natural occurrence of bonding with the homeland: American people of all cultural groups desire to bond with the land of the United States where they are living. Native Americans, who have cultivated and embraced the North American land for more than "20,000 years" (Bennett, 2007, p. 153), are a key representative of this land and are recognized by other US cultural groups. Many Americans have Native American heritage. Native American culture is perceived as a safe and convenient multicultural topic to many art teachers because Native Americans are no longer a threat to anyone though many of the conflicts between Native American culture and the dominant culture have remained. As more information has become available about the cultural practices of specific tribes, greater numbers of art lessons about individual tribes have been developed.

Latino-Americans comprise 14% of the US population (Bennett, 2007), a little bit more than African-Americans' number of 12.3% of the total population (Bennett, 2007). However, African-American culture has been represented at 22% of the whole multicultural publishing, while Latino-American culture occupied 13% of this multicultural publishing. Several reasons may contribute to the higher representation of the lower populated African-American culture than of Latino-American culture. Firstly, African-Americans initiated the study and practice of multiculturalism by Civil Rights Movement and the study of African-American history and culture. Secondly, the study and impartation of African-American culture have been formed a system with study centers, special scholars and instructors, and theories and practices. Thirdly, rapidly growing Latino-American population contains many

more new immigrants than African-American population does, and the newcomers are always weaker in political power and cultural representation than the established immigrants. Generally African-Americans may have a better social status than Latino-Americans.

It is noticeable that Asian-Americans, who numbered 4.7% of the US population in 2004 and are estimated to reach 6.4% of the population by the mid-twenty-first century (Bennett, 2007), were never represented at any time in past decade. This omission may reflect several issues. First, "Asian Americans continue to be viewed as perpetual foreigners, [. . .] whose loyalty and place in America is always questioned" ("President's advisory commission on Asian Americans and Pacific Islanders," 2006). The invisibility of Asian-Americans has been reflected in classrooms, in the media, the arts and is recognized by government policymakers and program planners. Second, stereotyped as the "model minority", Asian-Americans as a whole have valued hard work and social harmony but have not actively pursued political and cultural recognition and power. Third, Asian-Americans as a group, endeavored in the fields such as technology and medication, have ignored a balanced development of the arts. Compared to the over-represented Asian-American scientists, engineers, and doctors, Asian-Americans have had fewer achievements in the arts and are less influential artists in the history of US art. Fourth, in the field of Art Education, studies of Asian-American art and artistic activities still remain underdeveloped.

Like Asian-Americans, Muslin-Americans and Arab-Americans were also not represented in this publication of the past decade. These missing cultures might illustrate a neglectful attitude toward Muslin-Americans and Arab-Americans in American society and a need for more studies of Muslin-American and Arab-American art and artistic activities in art education as well.

Unified by religion and tradition instead of nationality, Jewish-Americans occupied 8% of the total published multicultural articles. These lessons/art-projects are theme-oriented rather than form-oriented.

Non-Anglo-Protestant-European-Americans are Caucasian people who do not belong to the Anglo-Protestant culture, Jewish culture, or Latino culture. Non-Anglo-Protestant-European-Americans occupied 3% of the total multicultural publishing.

b. Lessons presented an unequal representation on global cultures of different continent.

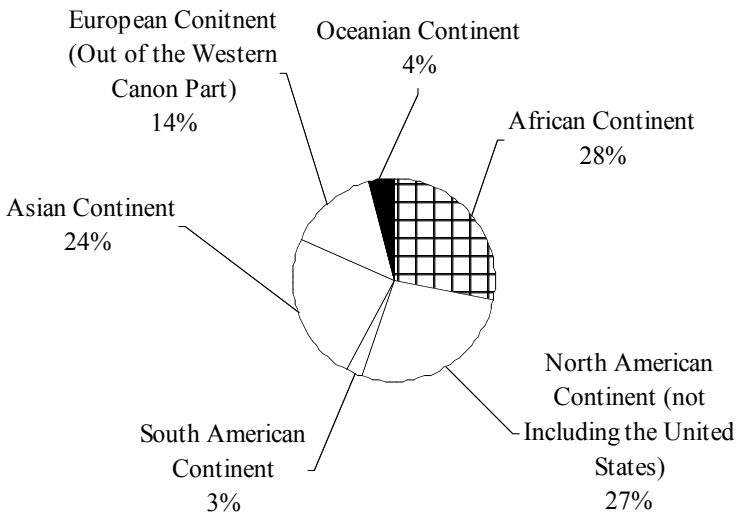
Globally, an unbalanced distribution of articles was on different continents as Table 4.3 and figure 4.3 analyze, with emphasis on the African continent (28%), North American continent (not including the nation of the United States) (27%), and Asian continent (24%). The European Continent received a relative low percentage of 14% because most of the articles regarding European culture were within the Western canon and were not counted as multicultural. A significant lack of lessons about the South American and Oceanian continents was apparent with only 3% and 4% presentations on each.

The African continent had a representation of 28% mainly due to the effort of the African-Americans. African-Americans have become the most influential ethnic group on the study of multiculturalism and have done a lot of research on their root cultures — African cultures. Understanding African culture is beneficial for African-Americans because they learn their origin and tradition and gain cultural esteem. Understanding African culture is also beneficial for Americans without African origins because it corrects the bias left from the colonists' period and helps understanding African-American culture as well. Plus, the well-preserved African environment and traditions with scenes, animals, and indigenous

Table 4.3: The Distribution of Publishing Representation of Global Cultures on Continents

Continent	Africa	North America (not Including the United States)	South America	Asia	Europe (out of Western Canon Part)	Oceania
Published Articles Concerning the Continent	20	19	2	17	10	3

Figure 4.3: The Percentage Distribution of Publishing Representation of Global Cultures on Continents



customs attract school students.

The North American continent (not including the United States) received 27% representation mainly due to the proximity and relationships among nations of the continent and the United States. A detailed analysis will show that Mexico was the most represented country in the North American continent.

The Asian continent received a representation of 24% due to its rich diversity and long history. Asia is the largest and most populous continent.

Noticeable, South American continent, though is the closest continent to the United States, received the least attention of 3% of the whole number of articles published. This might have been caused by a long-term ignorant attitude of the United States to South American nations and the anti-USA attitude existing in South American countries.

The Oceanic continent had a scant representation of 4%. The reasons might be the far distance it is from the American continent and the lack of an influential US ethnic group that has cultural relationship with the Oceanic continent.

c. Lessons presented an unequal representation on individual countries.

A total of 24 individual countries were presented in the multicultural lessons of the past decade as Table 4.4 indicates. There are 193 independent countries in the world. It is inaccurate to judge that some countries belong to the Western canon and the remaining countries belong to the multi-cultures because every country has multiple and evolving cultures. Culture is dynamic. It is safe to say that multi-cultures out of the Western canon

Table 4.4: Published Articles about Individual Countries over the Past Decade

Continent (Number of Articles Concerning the Continent)	Country/Area (Number of Articles about Each Country/Area)
Africa (20)	Generally described as Africa (8), West Africa (4), Egypt (8)
North America (Not Including the United States) (19)	Canada (1), Mexico (16), Haiti (1), Cuba (1),
South America (2)	Peru (1), Easter Island, Chile (1)
Asia (17)	Middle East (1), Saudi Arab (1), Nepal (1), India (2), Asia (1), East Asia (1), China (3), Japan (5), Cambodia (1), Bali, Indonesia (1)
Europe (Out of Western Canon Part) (10)	Spain (1), France (1), Italy (1), Germany (1), Croatia (1), Bosnia (1), Ukraine (1), Russia (4)
Oceania (3)	Australian Aborigine (3)

exist in every country because even the countries dominated by the Western canon have marginalized cultures such as folk cultures or provincial cultures. For example, these 24 countries presented as the multicultural included the typically Western canon occupied countries such as France, Italy, and Spain as well because the lessons introduced their out-of-the-Western-canon cultures. Noticeably, these 24 presented countries only occupy 12.4% of 193 world countries, with 87.6% of world countries not mentioned during the ten year period. We can see that the multicultural art education during the past decade has only covered a very small area of the world.

Even inside this very small area that has been covered, the individual countries have not presented equally. Table 4.4 shows that some countries and areas were presented more frequently than others. The order of this frequency is as following: Mexico (14), Africa (8), Egypt (8), Japan (5), West Africa (4), Russia (4), Australian Aborigine (3), China (3), India (2), Peru (1), Easter Island, Chile (1), Canada (1), Haiti (1), Cuba (1), Middle East (1), Saudi Arab (1), Asia (1), East Asia (1), Nepal (1), Cambodia (1), Bali (1), Spain (1), France (1), Italy (1), Germany (1), Croatia (1), Bosnia (1), and Ukraine (1). Here, Africa, West Africa, Middle East, East Asia are broader terms used to reflect a geographic area. An overgeneralization of these cultures existed in the articles and specific countries were often veiled under these vague descriptions, so I could only use these generic terms to represent specific countries. Some countries and areas received higher exposure than others. I looked at the countries/areas that were introduced more than one time and listed the possible reasons for their high exposures as: a) geographic closeness to the United States, such as Mexico; b) a relationship between the root countries and pluralistic US groups, such as Mexico and Mexican-Americans, and Africa or West Africa specifically and African Americans; c) long

history and distinct culture, such as Mexico, Egypt, Russia, Japan, and China; and d) double identities representing both the Western canon and the local culture, such as the ancient Egyptian culture, which has been taken into the Western canon and presented African culture as well.

One goal of multicultural art education is to broaden students' knowledge and understanding about the world. With this unequal presentation, world cultures have actually been narrowed to a number of popular cultures. It was very possible that art teachers and students took the wrong message that the number of countries/cultures represented the complete world and thus became unprepared for the diversity and complexity of the world reality.

d. Native culture was highly presented in the multicultural art education over the past decade.

Table 4.2 and Figure 4.2 show that Native American culture occupied 56% of all pluralistic US cultures presented. Table 4.4 shows that Mexican culture, a fusion of both Native American and Spanish cultures, received the highest presenting frequency of 16 among all the countries presented. All of these evidences suggest that Native culture was favored in the American art classrooms over the last decade.

The reason for favoring Native culture by all American groups might be the need for and the natural occurrence of bonding with the homeland as I explained before. When the tension between the Natives and immigrants was suppressed and the Natives no longer became a threat to the immigrants, the Natives' living styles, religions, and philosophies were appreciated and studied to help understand the US environment and early indigenous culture.

e. Russian culture received the most attention as a culture out of the Western canon on the European continent.

Russian culture received the most attention with four articles (see Table 4.4) occupying 40% of all the multicultural lessons regarding Europe. Three reasons may explain the special attention to the Russian culture. First, Russian culture had part of its roots from the Western canon, which makes connections with the normal content of American textbooks. Second, the relatively recent opening after long time closure in the history made Russian culture novel to outsiders. Third, Russian culture is broad and deep, has long history and includes many sub-cultures. Fourth, Russian culture has impacted the East Europe in the history.

f. An overgeneralization has been on the culture of African continent.

The articles about the African continent occupied 28% of the total number of articles (see Figure 4.3) and made this group of African cultures the most frequently presented block. Africa was grossly categorized into three regions or cultures: Africa, West Africa, and Egypt (see Table 4.4) in these articles. Eight articles among a total of 20 simply titled their art forms as *African art*. Four articles were about West Africa, while the remaining eight articles were about ancient Egypt.

Africa is the world's second-largest and second-most populous continent with the oldest inhabiting history and 61 political territories (including 53 countries) ("Africa," 2006). African cultures, geographically are divided into North, West, South, East, Central, and the Horn of Africa and, historically are divided into early civilization, pre-colonial, colonial, and post-colonial. But the published articles represented Africa as a block with only one distinct area of West Africa and one separate country of Egypt. West Africa was emphasized

probably due to the historical connection with the United States and African-Americans by the slave trade during the colonial time. Egypt, as the only recognized country, was merely represented as an ancient civilization with no attention to its development. This partial representation of Egyptian culture may be caused by the Western canon's recognition of ancient Egyptian culture as one of its headstreams. The lack of understanding of the diversity and complexity of African culture in American art education has been recognized by some educators, as the author of an article in *School Arts* argues:

> Africa is a continent peopled by many different ethnic, religious, and language groups. It is separated into several different geographic regions and governed by many different political systems. The functions and forms of objects created in Ethiopia are very distinctive from those created in Ghana. The images and ideas coming out of Zambia are strikingly different from those coming out of Algeria. Yet, when products from these and other nations on the continent are displayed together, it's not unusual to say, "they look African." Are the similarities so much stronger than the differences? Or are we just conditioned to see and think that way? ("A Closer Look out of Africa," 2002, p. 9)

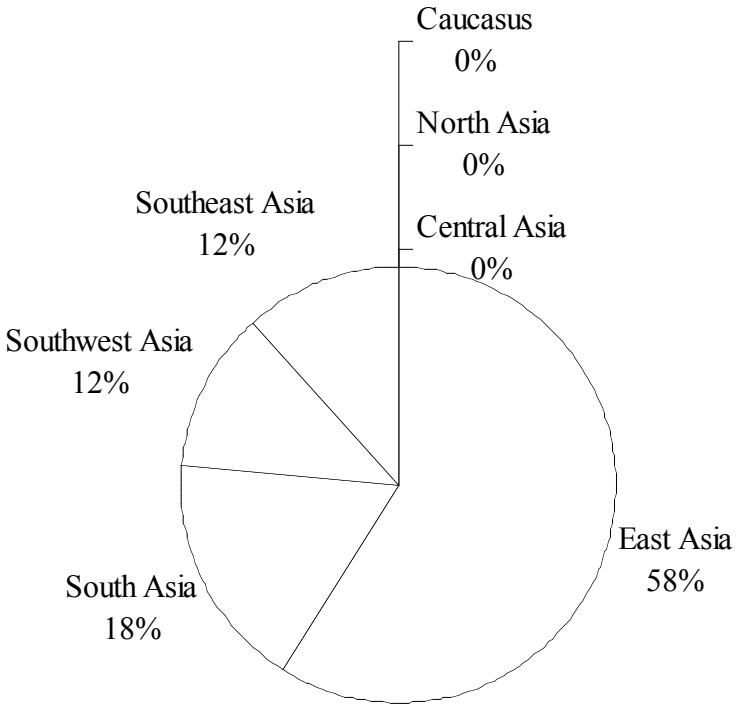
g. East Asia has received the most attention within all the Asian cultures.

Asia received 24% of the total number of articles (see Figure 4.3), and is listed as the third most frequent type of lesson. Among the 17 articles about Asian cultures (see Table 4.5 and Figure 4.4), East Asia has received much attention and occupied 58% of the total number of publications, with one article about Asian art (Vieth, 2001), and one (Hinshaw, 2005) about East Asian cultures (Chinese and Japanese cultures combined), five articles about Japan, and three articles about China (see Table 4.4).

Table 4.5: Article Distribution on Subregions of Asia

Subregions	Caucasus	North Asia	Central Asia	East Asia	South Asia	Southwest Asia	Southeast Asia
Countries of the Subregion				China, Japan	India, Nepal	Middle East, Saudi Arab	Cambodia, Indonesia
Published Articles about the Subregion	0	0	0	10	3	2	2

Figure 4.4: Article Distribution on Subregions of Asia



In the articles about Asia, the largest and most populous continent with 39 countries, a similar overgeneralization existed. There was no acknowledgement that Asia is divided into seven distinct parts such as Caucasus, Central Asia, East Asia, South Asia, North Asia, Southwest Asia, and Southeast Asia. There appeared to be a tendency to present cultures about East Asia, especially Japan, as representative of all of Asia. For example, Vieth (2001) titles his lesson *Asian Painting* and concludes that his goals offer "students an appreciation for both painting and materials as well as the subtlety of *Asian* art" (emphasis added) (p. 39). His comments actually only refer to Japanese painting.

No cross-border connection has been made between Asian countries and Asian-Americans due to a complete neglect of Asian-American culture and art as I warned before.

h. A severely ignorant attitude existed toward South America.

South America ranks fourth in area (after Asia, Africa, and North America) and fifth in population (after Asia, Africa, Europe, and North America), and is the closest foreign continent to the United States. South American continent received a lowest attention of only 3% of the total number of articles (see Table 4.3 and Figure 4.3).

I. An ignorant attitude has existed toward Oceania.

Consisting of the Australian continent and some 25,000 islands in the Pacific, Oceania had limited representation with only 4% of the total number of articles (see Table 4.3 and Figure 4.3). There were only three articles published. All of them concentrated on the same culture of Australia Aborigines (see Table 4.4). Two of the articles described Aboriginal bark painting, and one was about Aboriginal dot painting.

This limited representation and narrow topics reflected a lack of understanding Oceanian culture. It might be caused by the far geographic distance between Oceania and the

United States, the lack of an influential US cultural sub-group associated with Oceania, and the weak impact of Oceanian culture on the West.

3. Both stereotypes and innovations existed in the various cultural art forms and themes.

When a culture is introduced in an art class, certain art forms or themes are often used to describe or reflect the culture. Table 4.6 and Table 4.7 suggest that some art forms or themes have been so frequently and routinely used with corresponding cultures that they have almost become stereotypes of the cultures. Within the United States, the general Native American culture was most often represented by mask making and weaving, Hopi Indian culture was depicted with the Kachina, and the Pueblo Indian culture was taught through pottery. Globally, Africa was most often taught through lessons on the masks and textile design, Egypt was taught through a study of sarcophagus or mummy art, Mexico was addressed through teaching Oaxacan Animal sculpture, the art of the Day of the Dead and Piñata. Brush Painting was used to teach the culture of East Asia, and bark painting represented Australian Aborigines.

All cultures encompass multiple and evolving identities, so using only a few stereotyped art forms or themes to describe a complicated culture is unilateral and dangerous. The countries like China, India, Russia, and more, have many distinct subcultures inside a big country, but only a few of their many subcultures were represented. Stereotypical art forms and themes also shape and maintain cultural bias. When teachers present cultures as primitive, ancient or fetishistic, they may unintentionally misrepresent contemporary civilizations and modern developments.

The stereotyped lessons might be caused by the following reasons. Firstly, the art teacher training programs have not provided enough knowledge about multiple cultures, and

Table 4.6: The Art Forms and Themes of Pluralistic US Cultures

(Within the United States)

Pluralistic US Cultures	Associated Art Form/Theme (Frequency of Introducing the Art Form/Theme)
Non-Anglo-Protestant European-American	German American Fraktur (1)
Jewish-American	Holocaust (2), Mizrah (1)
African-American	Portrait (1), Jewelry Assemblage (1), African-American History (5), Story Quilt (1)
Native American	Native American: Mask (2), Weaving (2), Basket (1), Bead Making (1), Shield (1), Animal Hide (1), Painting (1), Petroglyph (1), History (1) Navajo: Landscape (1), Sandpainting (1), Song (1) Hopi: Kachina (2), Mural (1) Pueblo: Pottery (2), Storytelling Sculpture (1) Northwest Pacific coast Indians: Totem (1) Cherokee: The Trail of Tears (1) Zuni: Sculpture (1) Apache: Computer Art (1)
Latino-American	Mexican-American history (1), The Day of the Dead (2), Oaxacan Animal Sculpture (1), Milagro (1), Retablo (1)

Table 4.7: The Art Forms and Themes of Global Cultures

(Outside of the United States)

Continent	Associated Art Form/Theme (Frequency of Introducing the Art Form/Theme)
Africa	Africa: Masks (4), Textile Design (2), Animals (2), Storytelling (1), Jewry Assemblage (1), Black History (1), Geography (1) West Africa: Stool Making (1), Cloth Weaving (1) Egypt: Mummy (2), Art (1), Tomb (1), Mural (1), Poses (1), Portrait Masks (1), Cartouche (1)
North America (Not Including the United States)	Mexico: Oaxacan Animal Sculpture (6), The Day of the Dead and Ofrenda (3), Milagro (1), Retablo (1), Mask (1), Bark Painting (1), Lacquer Art (1), Bead Drawing (1), Piñata (2) Cuba: Rooster (1) Haiti: Lwa (1)
South America	Peru: Portrait Pot (1) Easter Island, Chile: Moai (1)
Asia	Asia: Painting (1) Japan: Teapot (1), Scroll Painting (3), Miniature Dry Garden (1), Paper Umbrella (1), Dolls (1), Screens (1), Architecture (1), Poetry (1), Calligraphy (1) China: Scroll Painting (2), Tibetan Mandala (1), Folk Tales (1), Ceramics (1), Poetry (1),Calligraphy (1) India: Traditional Flat Painting (1) Nepal: Mandala (1) Bali: Mask (1) Middle East: Mehndi (1) Saudi Arab: Calligraphy (1) Cambodia:
Europe (Out of the Western Canon Part)	Croatia: War & Peace (1) Bosnia: War & Peace (1) Russia: History (1), War & Peace (1), Onion-Shaped Domes (1), Faberge Egg (1), Nesting Doll (1) Ukraine: History (1),Onion-Shaped Domes (1) France: Limoges Boxes (1) Spain: Miro And Spanish Artists (1) Italy: Cinque Terre (1) Germany: Holocaust (1) Jewish: Mizrah (1), Holocaust (1)
Oceania	Australian Aborigine: Bark Painting (2), Dot Painting (1)

teaching multicultural art has largely been a personal effort for most art teachers. For example, many post-secondary courses and textbooks for the art education major still concentrate on the Western canon regardless of the recommendations for multicultural art education for more than four decades. The articles revealed that most art educators learned about different cultures mostly by personal travel experiences, reading or surfing websites. This limits the range and depth of multicultural instruction. Secondly, art teachers likely share similar resources of art educational programs, lesson plans, magazines, books, and conferences. This mutual studying and copying have gradually formed a convenient pool of lesson plans with repeated art forms and constructed instructional processes.

Encouragingly, in the past decade some articles presented innovative forms and themes of multiple cultures. Instead of cloth design and mask making, Weyant's *West African Wood Carving* on creating stools (1999) is an excellent article that delivers authentic and informative knowledge about West African culture. The lesson points out the meaning of the stool to students: "The symbols of stools represent the beliefs and aspirations of the clan" (Weyant, 1999). There are three parts to the stool. The top or the seat represents the outreached hands of god protecting everyone in the society. The middle section is the heart of the stool, and windows in the heart mean the justice of God. Curving symbols in the heart represent women or daughters. Symbols with angles in the heart stand for men or sons. The bottom of the stool stands for the earth. This new project was discovered by the art teacher by inviting an artist from Ghana to lecture in the classroom.

The secret of discovering new forms and themes about multiple cultures may exist with more exposure with different cultures. Reading all kinds of books such as of anthropology, geography, and the books written by non-Westerners, may help teachers

broaden their views. Knowing more people, especially the people from the totally different environment, may help understand a totally different culture and ideology. Traveling, and collecting art works of multiple cultures, also help attain sensory experience about multiple cultures.

4. Taught cultures relate to classroom locations and population.

The relationship between taught cultures and classroom locations was not ubiquitous but did exist in many cases. Table 4.8 and 4.9 suggest at least two relationships.

First, the place and people associated with the frequently taught cultures, and the frequently taught cultures reflected the residents of the classroom location. For example, since Texas was taken over from Mexico by the American government, the result was a large population of Mexican-Americans living in Texas. Historically, Mexican culture was a fused culture of the Indians and Spanish. Correspondently, Table 4.8 shows that Latino-American culture and Native American culture were taught most frequently by teachers living in Texas. Table 4.9 indicates that Mexican culture was taught most habitually in Texas. I also found that an extremely high number of lessons about various American Indian cultures were taught in Arizona. Then research shows that Arizona is associated with Native American culture as the article Native American tribes in Arizona describes:

> Native Americans have inhabited what is now Arizona for thousands of years. It remains a state with one of the largest percentages of Native Americans in the United States of America, and has the second largest total Native American population of any state. In addition, the majority of the Navajo Nation, the largest Native American reservation in the US, and the entire Tohono O'odham Nation, the second largest, are located in Arizona. In fact, over 1/4 of the area of the state is reservation land. (2006)

Another example is that the only lesson about Haiti was taught in Florida (see Table 4.9), which matches the reports that Haiti-Americans cluster in Miami and surrounding places in

Table 4.8: The State Distribution of Lessons about Pluralistic US Cultures

The State where the lesson taught (Publishing Amount)	Pluralistic US Cultures The Number of the Relevant Articles				
	Non-Anglo-Protestant-European-American	Jewish-American	African-American	American Indian	Latino-American
AL 1				1	
AZ 5				1, Navajo 1, Hopi 1, Apache 1	1
CA 2			1	1	
CT 1				Pueblo 1	
IN 1				Pueblo 1	
KS 1					1
LA 1				Hopi 1	
MA 5		1	2	2	
MO 1				NW Pacific coast Indians 1	
NE 1				Pueblo 1	
NJ 2			1	Zuni 1	
NM 1				Navajo 1	
NY 1				Hopi 1	
OK 1				Cherokee 1	
PA 4	German-American 1	1	1		1
TX 5				2	3
VA 2			2		
VT 2			1	Navajo 1	
WI 1				1	

Table 4.9: The State Distribution of Lessons about Global Cultures

The State where the lesson taught (Publish Amount)	Global Cultures (The Number of the Relevant Articles)					
	Africa	North America	South America	Asia	Europe	Oceania
AZ 3		Mexico 1	Peru 1	Cambodia 1		
CA 3	Africa 1	Mexico 1				Aborigine 1
CT 4	Africa 1 Egypt 1	Mexico 1			Spain 1	
FL 1		Haiti 1				
ID 3	Egypt 1			China 1		Aborigine 1
IL 2	West Africa 1				Croatia/ Bosnia/ Russia 1	
KS 1		Mexico 1				
KY 1				China 1		
MA 10	Egypt 2	Mexico 1		Japan 1 Saudi Arabia 1 Bali 1	Kiev/ Ukraine/ Russia 1, Russia 1, France 1, Jewish 1	
ME 2				Japan 2		
MI 1				East Asia 1		
MO 3	Egypt 2	Mexico 1				
NC 1	Egypt 1					
NJ 11	Africa 2 West Africa 1	Mexico 2 Cuba 1		Japan 2 China 1 Tibet/Nepal 1	Aborigine 1	
NM 1	Africa 1					
NY 5		Mexico 2	Easter Island 1	Middle East 1	Russia 1	
OH 1	Africa 1					
OR 1		Mexico 1				
PA 7	W Africa 1 Egypt 1	Mexico 1		East Asia 1 India 1	Italy 1 Jewish 1	
TX 4		Mexico 4				
VA 1	Africa 1					
VT 1	W Africa 1					
WI 3	Africa 1			Japan 1	German Jewish 1	

Florida. All these examples indicate that the art teachers selected cultures to teach that reflected their classroom's population.

Second, teachers/authors from certain states seemed to have more multicultural lessons published than others. Table 4.8 shows that teachers/authors from Arizona, Massachusetts, Pennsylvania, and Texas published more lessons of pluralistic US cultures than other states. Table 4.9 indicates that teachers/authors from New Jersey, Massachusetts, and Pennsylvania published more lessons of global cultures than other states. This result might have been affected by several active art educators in these states who wrote more articles for *School Arts*, but the result also reveals other things. Some states, like Arizona and Texas, may have a more diverse population that drives art teachers to adapt their teaching content to this population. Some states may have a better multicultural art educational tradition which has promoted multiculturalism, such as Pennsylvania where multiculturalism was first a concern in the field of art education as Penn State Seminar reported in 1965.

5. Multiple cultures have been accessed in different ways, by analyzing formal qualities, studying cultural context, or understanding cultural meaning.

The nature of art determined it has both extrinsic (form) and intrinsic (belief and meaning) values. Since artworks present the aesthetical ideal, history, religion, and ways of living, artworks are encoded with cultures. Studying artworks can help understand cultures.

In Western history, there are several approaches to study artworks. One is analyzing the formal qualities, which was proposed by modernists during the late 1800s to the 1960s. Others are approaches that explore historical content and understand meaning, which were promoted by post-modernists from the late 20th century on.

Table 4.10 and Table 4.11 list the average points of the art teachers' efforts to deliver multiple cultures on the three directions of formal qualities, cultural context, and cultural meaning. The results suggest the following issues.

a. More meaning has been taught on pluralistic US cultures than on global cultures. The average points of teaching cultural meaning scored 1.97 on pluralistic US cultures and scored 0.99 on global cultures with a full mark of 3 (see Table 4.10 and Table 4.11). This suggests that the meanings of pluralistic US cultures were understood better than those of global cultures. This also suggests that the art teachers somewhat avoided teaching meanings of alien or inaccessible cultures even if they knew instructional strategies for investigating those works.

b. Table 4.10 and Table 4.11 suggest that art teachers liked to teach the cultural meaning of certain cultures and evaded teaching the meaning of some other cultures. The cultures with a favored meaning teaching are,

Table 4.10: The Average Points of Instructional Emphases on Pluralistic US Cultures

	Formal Qualities	Cultural Context	Cultural Meaning
Non-Anglo-Protestant-European-American	3/1=**3**	3/1=**3**	3/1=**3**
Jewish-American	(0+0)/2=**0**	(0+3)/2=**1.5**	(0+3)/2=**1.5**
African-American	(0+1+3+0+0+0+1+3)/8 =**1**	(0+2+2+3+0+3+3+3)/8 =**2**	(1+1+3+3+0+3+1+0)/8 =**1.5**
American Indian	(1+3+1+0+3+1+1+0+3 +0+2+1+3+0+0+0+0+0 +2+0+3)/21 =**1.14**	(0+3+1+3+1+1+0+3+1 +0+1+3+1+0+0+2+1+3 +3+1+3)/21=**1.48**	(3+0+1+0+1+2+0+0+1 +3+2+3+1+3+1+1+0+3 +0+1+3)/21=**1.33**
Latino-American	(0+0+3+0+0+0)/6=**0.5**	(3+3+1+1+3+3)/6=**2.33**	(3+3+0+3+3+3)/6=**2.5**
The Average Points on Pluralistic US Cultures	(3+0+1+1.14+0.5)/5 =**1.13**	(3+1.5+2+1.48+2.33)/5 =**2.06**	(3+1.5+1.5+1.33+2.5)/5 =**1.97**

Note: 0 is the lowest point and 3 the highest point.

Table 4.11: The Average Points of Instructional Emphases on Global Cultures

Continents	Sub-Cultures	Formal Qualities	Cultural Context	Cultural Meaning
Africa	Africa	(3+3+1+3+3+1+0+0)/8 =**1.75**	(0+0+2+0+1+3+1+3) /8 =**1.25**	(0+0+1+0+1+1+0+0)/8 =**0.38**
	W Africa	(3+3+0+3)/4=**2.25**	(0+2+3+3)/4=**2**	(0+2+3+1)/4=**1.5**
	Egypt	(0+0+0+0+0+0+0+0)/8 =**0**	(1+1+1+1+0+1+0+3) /8=**1**	(3+3+1+1+0+1+0+0)/8 =**1.13**
America	Mexico	(0+3+0+3+0+0+3+3+0 +2+0+0+3+0+3+0)/16 =**1.25**	(3+1+1+0+3+1+1+0 +2+0+1+3+1+0+0+3)/16=**1.25**	(3+0+3+0+3+0+1+0+0 +0+1+3+0+0+0+0)/16 =**0.88**
	M & S America	(1+0+0+0)/4=**0.25**	(0+3+0+3)/4=**1.5**	(1+1+2+2)/4=**1.5**
Asia	E Asia	(0+1+1+0+3+0+0+0+3 +0+0)/11=**0.73**	(0+1+1+1+0+2+0+1 +3+3+1)/11=**1.18**	(0+0+0+1+1+3+0+0+0 +0+0)/11=**0.45**
	S/SE Asia	(3+3+3+1)/4=**2.5**	(3+3+3+2)/4=**2.75**	(0+0+0+0)/4=**0**
	SW Asia	(3+3)/2=**3**	(3+3)/2=**3**	(0+3)/2=**1.5**
Europe	Russia Related	(1+1+0+1)/4=**0.75**	(1+1+3+3)/4=**2**	(3+0+0+3)/4=**1.5**
	Europe (outside of Western Canon)	(3+0+0)/3=**1**	(0+1+1)/3=**0.67**	(0+0+0)/3=**0**
	Jews	(1+0+0)/3=**0.33**	(3+0+3)/3=**2**	(3+0+3)/3=**2**
Oceania	Aborigines	(2+3+3)/3=**2.67**	(2+1+3)/3=**2**	(2+1+0)/3=**1**
The Average Points on Global Cultures		(1.75+2.25+0+1.25 +0.25+0.73+2.5+3 +0.75+1+0.33+2.67) /12=**1.37**	(1.25+2+1+1.25+1.5 +1.18+2.75+3+2+ 0.67+2+2)/12=**1.72**	(0.38+1.5+1.13+0.88 +1.5+0.45+0+1.5+1.5 +0+2+1)/12=**0.99**

Note: 0 is the lowest point and 3 the highest point.

ordered by their average points of cultural meaning teaching with a full mark of 3, non-Anglo-Protestant-European-American culture (3), Latino-American culture (2.5), and Jewish-American culture (2). All of them are pluralistic US cultures with largely populated community. The cultures with a disfavored meaning teaching are, ordered by their average points of cultural meaning teaching, European culture out of the Western canon (0), South and Southeast Asian culture (0), African culture (0.38), East Asian culture (0.45), and Mexican culture (0.88). All these cultures are global cultures outside of the Untied States. It suggests that American art teachers favored to teach the cultural meanings of domestic cultures instead of global cultures.

c. Teaching cultural context does not make the cultural meaning self-evident. As I read the articles, I found many teachers taught detailed context but did not address the meaning — the cultural belief or value system embedded in the art. This phenomenon was especially apparent when teaching global cultures. To pluralistic US cultures, the average points for teaching context was 2.06 and the average points for teaching meaning was 1.97. To global cultures, the average points for teaching context was 1.72 and the average points for teaching meaning was 0.99. For example, in an *Ancient Egyptian Cartouches* (Wiltermood, 2000) project, the teacher taught students "sensually as well as intellectually and visually" (p. 23) by discussing Egyptian social, cultural, and religious issues, viewing pictures of Egyptian sites and artworks, tasting

ancient Egyptian cuisine, touching a piece of papyrus, playing Egyptian music and burning incense. However, the teacher never discussed the philosophy or meaning of ancient Egyptian art. The Egyptian philosophy of the spirit, power, and eternal life is the key to understanding Egyptian art. Students do not automatically find the meaning of an alien art form through understanding the context, though knowing context can help understand and reveal meaning.

d. Table 4.10 and Table 4.11 suggest that a teaching pattern exists among the three approaches of analyzing formal qualities, exploring cultural context, and understanding cultural meaning. When cultural meanings were clear, the context information was likely provided to help understand the cultural meaning, but the formal qualities seemed to be of little importance. For example, the Latino-American articles were rated 2.5 on teaching cultural meaning, 2.33 on providing cultural context, but only 0.5 on analyzing the formal qualities. The articles about Middle and South American cultures received 1.5 on teaching cultural meaning, 1.5 on providing cultural context, but only 0.25 on analyzing the formal qualities. The Jewish culture articles earned 2 on teaching cultural meaning, 2 on providing cultural context, but only 0.33 on analyzing the formal qualities. The Egyptian culture had 1.13 on teaching cultural meaning, 1 on providing cultural context, and 0 on analyzing the formal qualities. When in lessons the cultural meanings were not understood, the art works were likely accessed by analyzing

formal qualities and exploring cultural content. For example, the articles about South and Southeast Asian cultures received a ranking of 0 on teaching cultural meaning, but received a ranking of 2.5 and 2.75 on analyzing the formal qualities and studying the context. The articles about African culture were rated 0.38 on teaching cultural meaning, but received 1.75 and 1.75 on analyzing the formal qualities and studying the context. The Mexican culture articles received 0.88 on teaching cultural meaning, and 1.25 and 1.25 on analyzing the formal qualities and studying the context. The Aboriginal culture articles were rated 1 on teaching cultural meaning, but were rated 2.67 on analyzing the formal qualities and 2 on studying the context.

There are two contrasting but interdependent goals for education: individual fulfillment and social harmony. Multicultural art education has been implemented in different directions to meet the two contrasting goals. When an alien culture is taught as sensory stimuli without considering its cultural context and meaning but only its formal qualities, it is used for feeding students' imagination and creativity and reaches the goal of individual fulfillment. When an alien culture is introduced for understanding difference and commonality, it is used for achieving social harmony. Therefore, teaching the formal quality is more likely for individual fulfillment while teaching context and meaning is more likely for achieving social harmony.

6. When cultural materials were switched into classroom materials, many cultural meanings might also be changed or lost.

Generally, artistic materials serve several purposes: to express what artists think is beautiful, to convey artists' beliefs about the world, and to show owners' place in society. In significant ways, cultural artists have transformed cultural materials into artworks. These cultural materials usually have spiritual power or metaphoric meaning in the cultures that use them. For example, McArthur (2005) noticed the meaning of using cultural materials such as jade and bamboo in Asian art:

> Jade, for example, because of its hardness and durability, has long been associated with immortality in China, so jade objects are often valued in part for their association with immortality and longevity in China and other cultures under China's influence. Long associated with imperial authority, jade also connotes wealth and power. Similarly, bamboo, which bends and sways in the strongest winds, symbolizes flexibility in East Asian cultures, a quality that is greatly admired in human beings and one which often infuses the bamboo artifact. An understanding of the spiritual and symbolic significance of these materials can lead to a more profound understanding of the art created from them and of the respect shown to the artists who create them. It is important to note that, while, in Western cultures, the highest praise is traditionally reserved for the 'fine arts', namely painting, sculpture, and architecture, and other art forms are categorized as 'decorative arts' or 'crafts', this distinction does not exist in Asia. In Japan, for

example, a maker of bamboo baskets can be considered a Living National Treasure and sell his baskets for considerable prices. (pp. 13-14)

Table 4.12 and Table 4.13 show the comparison between cultural materials and classroom materials. Big material changes happened in many school projects. In the lessons studying Native American cultures, hide was substituted by grocery bags painted with tempera, weaving grasses were imitated by paper cut from brown grocery bags, and cottonwood's root was replaced by plastic bottle and cardboard. In the lessons about African cultures, beads were replaced by beans, textile was imitated by tempera on color paper, sarcophagi were resembled by clay and paper, and mummies were substituted by chicken. In the lessons teaching Mexican culture, silver, tin, and mixed cast metal were imitated by metallic crayons on black tissue paper, Copalillo wood was substituted by plastic containers, carving wood was resembled by paper on branch armature, and lacquer was imitated by tempera and marker on paper. The volcanic stone that makes Moai on Easter Island was imitated by wood scrapes. In the lessons regarding East Asian culture, rice paper or silk was replaced by newsprint, vellum, canvas, or roll-paper, and bamboo was substituted by wood. In the lessons about Russian culture, jewelry was substituted by costume jewelry, or glitter, and Linden wood was replaced by newspaper on soda bottles. In the lessons talking Aboriginal culture, bark was imitated by oil pastels on brown paper. Only a few cultural materials were respected and represented in the classrooms such as clay and yarn. Some issues may be raised from this material change.

Due to the limitations of school convention, material accessibility, financial control, and classroom safety, most classroom art materials were those advertised and promoted by the manufacturers of school art materials. Classroom materials were similar in all American

Table 4.12: Comparison between Cultural Materials and Classroom Replacements in Pluralistic US Cultures

Pluralistic US Cultures	Cultural Materials	Classroom Replacements
Non-Anglo-Protestant European-American		
Jewish-American		
African-American	clay	clay
Native American	Hide Rock (petroglyph) weaving grasses N/A Cottonwood's root Rock Clay N/A Wood	Grocery bags w/ tempera Styrofoam clay painting Paper cut from brown grocery bags Gourd Plastic bottle, cardboard Clay Clay Computer & printer Scrap wood
Latino-American	Flowers, candles	Flowers, candles

Table 4.13: Comparison between Cultural Materials and Classroom Replacements in Global Cultures

Continents	Sub-Cultures	Cultural Materials	Classroom Replacements
Africa	Africa	Beads	Beans, iris leaves, cardboard
	W Africa	Textile	Tempera, color paper, oil pastels, burlap
	Egypt	Jewelry, Mummies, sarcophagi, pyramid mummy	Clay, paper Chicken, cardboard
America	Mexico	silver, tin, mixed cast metal Copalillo wood wooden board, beeswax, yarn handmade paper wood lacquer bead Wood	Stacked paper, black tissue, metallic crayon Found objects such as plastic containers, old pens, wires, and so on. cardboard, yarn, glue modern paper making, fluorescent colors. Branch armature, paper Paper plates, markers, tempera, glue, newspaper scrap plywood/panel, toilet gasket wax, seed beads, toothpick, polyurethane Newspaper, tape, balsa wood, wire, foam board, & wooden dowels
	M/S Amca	volcanic stone	wood scrapes
Asia	E Asia	N/A Paper, silk, ink, water colors Rock, bamboo, sand Bamboo & rice paper clay	Newsprint, vellum, Indian ink, bamboo brushes Canvas, acrylic, fabric frame, wood, cardboard, sewing machine outdoor collecting materials such as pebble, sand, stem with a few small leaves, moss, bark, twig A large wooden umbrella & roll paper, colored pencils, markers, watercolor, India ink clay
	S/SE Asia	wood	Paper, gauze
	SW Asia		
Europe	Russia Related	Jewelry Linden wood	wood, plaster, plastic, celluclay, paper-mache, Styrofoam, acrylic, glitter, gem stones, costume jewelry Soda bottles & newspaper
	Europe (outside of Western Canon)		
	Jews		
Oceania	Aborigines	bark	brown paper, oil pastels

art classrooms, which might numb the sensitivities of both art teachers and students and make them unaware of the features of different materials. However, some classroom replacements were more ecological such as grocery bags replacing animal hides.

a. Most cultural materials were natural materials such as grass, bamboo, wood, bark, stone, jewelry, or cloth, which were replaced by modern commercial materials such as grocery bags, plastic bottles, cardboard, or roll paper. Students did not get the chance to recognize nature and find artistic materials in nature. However, the benefits of working on natural materials have been recognized by many art educators as they wrote articles concerning the advantages of playing with clay by children.

b. Cultural art was often distorted when cultural materials were not used. In a project of making Japanese umbrellas (Vieth & Gesek, 2002), students used water colors to paint or used pencils or markers to draw on roll paper and then stuck their paintings to a large umbrella with blunt wood frame. The beauty of cultural materials such as the half-transparent oiled paper and the slim and ridged bamboo of Japanese paper umbrellas was not recognized. Classroom imitations such as tempera or marker on roll paper also lost the texture —the feelings of hand and heart on material — of the original material such as wood, bark, cloth, stone, etc.

c. Cultural materials were embedded with cultural meanings, which were often ignored in the classroom study of the culture. Without imparting

the cultural meanings, the classroom studies tended to be a physical process of copying rather than mental process of understanding.

7. Classroom techniques were different from cultural techniques.

The special techniques of making art are embedded with culture and reflect cultural properties. Table 4.14 and Table 4.15 show that most technical changes were processed in two basic ways: 2-D art such as weaving was switched to drawing and painting, and 3-D art such as wood or stone carving and metal cast was imitated by Papier-mâché. The change of techniques probably happened for the reasons of classroom safety consideration, the limitation of students' skills, and a lack of recognition of the cultural meaning embedded in the techniques.

Many multicultural projects recorded in *School Arts* focused on the techniques and steps of reproducing works of art. This reflects an old art educational convention of viewing student art making as a studio process of copying artworks. The advocators of Creative Self-Expression viewed child art as inherently valuable. DBAE broadened the traditional studio practice as a major content in art classes to more components as art history, esthetics, and art criticism. Post-modernists have brought context and meaning into art instruction. So, only emphasizing techniques and steps of reproduction in classrooms lost many valuable things in the teaching of art.

Table 4.14: Comparison between Cultural Techniques and Classroom Techniques in Pluralistic US Cultures

Pluralistic US Cultures	Cultural Techniques	Classroom Techniques
Non-Anglo-Protestant European-American		
Jewish-American		
African-American		
Native American	Wood-carving	Papier-mâché
Latino-American		

Table 4.15: Comparison between Cultural Techniques and Classroom Techniques in Global Cultures

Continents	Sub-Cultures	Cultural Techniques	Classroom Techniques
Africa	Africa		
	W Africa	Weaving/printing	Painting/drawing, print-making (transferring texture of burlap) (printing patterns)
	Egypt		
America	Mexico	Metal cast Wood carving	Paper cutting, gluing Papier-mâché
	M/S Amca	Stone carving	Wood scrapes assembling, gluing
Asia	E Asia		
	S/SE Asia	Wood carving	Face mold (own face/plastic face) Papier-mâché
	SW Asia		
Europe	Russia Related	Wood carving and surface painting	Papier-mâché
	Europe (outside of Western Canon)		
	Jews		
Oceania	Aborigines		

8. Teacher's perspective influences the delivery of culture.

To varying degrees, all persons are culturally bound and conditioned. Within one or more particular culture(s), individuals derive a sense identity and belonging. The teacher's own culture affects assumptions about learning and teaching and the decisions about what and how he/she teaches. The teacher's expectations, hopes and dreams for students are also influenced by his/her cultural background. Teachers may look back to their own backgrounds to understand "where I came from" in teaching and expectations for students, since students may come from a culture with assumptions far different from the teacher's. Petrowich-Mwaniki (2002) points out that one deterrent of multicultural education "is a teacher's own ethnocentric behavior and the inability to recognize and address his/her personal, and the larger society's sociocultural, biases" (p. 12). This bias may become severe when art history and art education ethnocentrically ignore students from non-western cultures.

Teaching multicultural art is very challenging due to the process involving how to represent others' cultures faithfully and respectfully. I found that in some projects sacred religious items of other cultures were copied as amusing decoration, and insightful aesthetics and worldviews were stripped away from an artwork that only its sensory colors and patterns were appreciated. Rather than presenting *others* as exotic and unusual or being superficial, teachers ought to focus on the common bonds, concepts, open for divergent thinking, and children's voice (students' backgrounds).

The publications show that most art teachers took an outsider's perspective when they presented multiple cultures. I found that the a few art teachers who had an insider's perspective could grasp and deliver the meaning of a culture more accurately and easily. An insider's perspective is usually held by a member of the culture. However, via living in a

culture, participating in cultural activities, and/or reading relevant books, an outsider can gradually be transformed into an insider. Sometimes, though teachers were outsiders, they invited visiting artists from the culture, so the classes were still taught from an insider's perspective. In some cases, students were insiders of a culture as Hopi students in a reservation school, and the teacher was an outsider when he taught Hopi culture to students. Since the lessons were always recorded from the teachers' perspective, it is hard to know what and how the students really felt.

CHAPTER 5

CONCLUSION

My research on the multicultural art education in the United States as represented in the *School Arts* publications over the past decade reveals three important aspects.

First, the teachers' interest in multicultural art education has been stable during the past decade. However, the popularization of this approach has also generated a simplified practice and a loss of depth of content in many cases.

Second, lessons in multicultural art education in *School Arts* presented an unequal coverage of multiple cultures. Among the pluralistic US cultures, Native American culture was highly stressed, while Asian-American culture, Arab-American culture and Muslim-American culture were totally neglected. Among global cultures, African and North American cultures were represented most often, while South American and Oceanian cultures received little attention. Of the European cultures outside of the Western canon, Russian culture was the most important focus. East Asian culture had the most representation among all Asian cultures. Only 12.4% of all world countries were represented during the ten years of *School Arts* articles.

Third, the instructional pedagogy of multicultural art education had its own features. Most multicultural art projects were stereotyped, but some innovative and informative projects did emerge. Many art teachers selected cultural content to teach based on a corresponding classroom population and local culture. Understandably, art teachers tended to understand and teach the meanings of US ethnic cultures better than global cultures. When the meaning of an alien culture was not clear, art teachers tended to access the culture from the formal qualities of its art and the context information of the culture. Due

to the limitations of economy, safety and skills, the cultural materials and techniques were often replaced by classroom materials and altered techniques, which caused the loss or change of cultural meaning.

I was motivated to do this research by an observation of a distorted lesson about Chinese brush painting. After completing this research, I recognize that the pursuit of teaching authentic culture itself reflects a lack of understanding of diverse culture. Culture can never independently exist without its context, including the place, people, history, religion and much more. What art teachers could teach in the classrooms is merely an imitation of culture, a facsimile of the real culture. Perhaps the aim of multicultural art education is not authenticity but to provide a direction to greater understanding among people of diverse cultures and to teach for respect and care.

After four decades of developing approaches to multicultural art education, it is the time to move beyond the initial requirement of inclusion in the curriculum and step into a new stage, the systematic inclusion of multiple cultures. This systematic inclusion may be achieved by further research and the following approaches:

1) The expectation of a full and equal coverage of all world cultures ought to be held throughout all levels of art education from elementary through post-secondary experiences.

2) Teaches need to be trained to be globally literate. The training could involve international activities such as professional organizations, international internet exchanges, international publications in multiple languages, and study abroad administrations, travel to art classrooms.

3) Art teachers must benefit from multicultural education so they can understand and teach meanings of art work from multiple cultures.

4) A multicultural network should be built, which includes teachers, staff, parents, and the entire local and global communities.

Notes

Chapter 1

1. The article Istana Nurul Iman in *Wikipedia* describes: “The Istana Nurul Iman palace is the official residence of the Sultan of Brunei, Hassanal Bolkiah. It is the largest residential palace in the world and the world's largest residence of any type.”

2. The article Famous Buildings and Structures in *Infoplese* describes: “The Forbidden City (1407–1420) in Beijing served as the seat of imperial power during the Ming and Qing dynasties (1368–1911). It is the world's largest palace complex, covering about 183 acres and including 9,999 buildings.”

Chapter 4

3. Jones (2003) summarizes that:

> The 2000 Census identified 4.1 million people, or 1.5 percent of the U.S. population, who reported their race as partly or entirely American Indian or Alaska Native. Of this total, 2.5 million, or 0.9 percent of the U.S. population, reported their race as only American Indian or Alaska Native (“the AIAN-only population”).

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APPENDICES

Table 6.1: Pluralistic US Cultures—Non-Anglo-Protestant-European-American

Culture/Region		German American
Month & Year of the Periodical		Nov 96 *
Author(s)		V. Hetzel
Classroom Location		PA
Grade Level		8
Artistic Form		Fraktur
Theme		
Emphases	Formal Qualities	3 line, color, pattern,symmetry
	Cultural Context	3
	Cultural Meaning	3
Materials	Cultural Materials	
	Classroom Materials	
Techniques	Cultural Techniques	
	Classroom Techniques	
Perspective (Insider/Outsider)		Outsider

Table 6.2: Pluralistic US Cultures—Jewish-American

Culture/Region		Jewish	Jewish
Month & Year of the Periodical		Sep 98 *	Feb 99 *
Author(s)		S. G. Macaulay	R. Joray
Classroom Location		MA	PA
Grade Level		7	M
Artistic Form		drawing	collage
Theme		Mizrah	Holocaust
Emphases	Formal Qualities	0	0
	Cultural Context	0	3
	Cultural Meaning	0	3
Materials	Cultural Materials		
	Classroom Materials		
Techniques	Cultural Techniques		
	Classroom Techniques	Focus	
Perspective (Insider/Outsider)			

Table 6.3: Pluralistic US Cultures—African-American 1

Culture/Region		African American			
Month & Year of the Periodical		Feb 96	Feb 97 *	Feb 97	Feb 97
Author(s)		A. J. Drillick	G. Gire	J. Dietrich	F. M. Davis
Classroom Location		NJ	CA	PA	VA
Grade Level		H		4,5	H
Artistic Form		Drawing/Painting	Jewelry Assemblage	writing, drawing, ceramics	
Theme		Portrait		Beverly Buchanan's Shacks & Legends	
Emphases	Formal Qualities	0	1 size, shape, color	3 scribbly marks, blending colors,	0
	Cultural Context	0	2	2	3
	Cultural Meaning	1 portraiting famous African Americans by students that are at risk of not graduating from high school	1	3 race	3 slave history
Materials	Cultural Materials				clay
	Classroom Materials		Jewelry		clay
Techniques	Cultural Techniques				
	Classroom Techniques	tracing from projector	glue		
Perspective (Insider/Outsider)					

Table 6.4: Pluralistic US Cultures—African-American 2

Culture/Region		African-American			
Month &Year Periodical		Jan 01	Feb 01	Feb 01	Feb 03
Author(s)		D. M. Luther & B. Browne	S.G. Macaulay	M. Nelken	L. Cooney
Classroom Location		MA	MA	VT	VA
Grade Level		n/a	n/a	E	E
Artistic Form		story quilt	2-D	paint & mixed-media illustration of songs	collage
Theme		team building (author uses the form to teach team building)	M.L.King & civil rights, Harlem Renaissance, Jacob Lawrence, Corita Kent	African-American folk heroes illustrated from song	in the steps of Jacob Lawrence
Emphases	Formal Qualities	0	0	1 cut-out shape,	3 color shows mood
	Cultural Context	0	3 poetry of Langston Hughes & Claude Mckay, jazz & blues by Duke Ellington, Fats Waller, Bessie Smith, Louis Armstrong	3 African-American folk songs, literature	3Great Migration
	Cultural Meaning	0	3 African-American history	1 African-American history	0
Materials	Cultural Materials	Not mentioned	n/a	n/a	
	Classroom Materials	Not mentioned	Not mentioned	Tempera, cloth, more	
Techniques	Cultural Techniques	Not mentioned	n/a	n/a	
	Classroom Techniques	Not mentioned	Not mentioned	Painting, collage	
Perspective (out/in)		Outsider	All possible	Allpossible	

Table 6.5: Pluralistic US Cultures—Native American 1

Culture/Region		Native American			
Month & Year of the Periodical		Apr 95	Nov 95	Nov 96	Nov 96
Author(s)		K. Passmore	E. Ogren	C. A. Price	B. Patterson
Classroom Location		MA	WI	AL	TX
Grade Level		H	5	4	4
Artistic Form		Shield	Animal hide		weaving
Theme					
Emphases	Formal Qualities	1 Symmetry/ asymmetry, color	3 geometry, symmetry	1 geometric patterns	0
	Cultural Context	0	3 research lifestyles, clothing, location, environment, & culture in social studies class	1	3
	Cultural Meaning	3 symbolism	0 found the general use of geometric, repeating symbolism throughout all Indians' regions	1 symbolism	0
Materials	Cultural Materials		hide		
	Classroom Materials	Illustration board, watercolors, acrylics, markers, inks, or colored pencils.	grocery bags with tempera paint	gourd	
Techniques	Cultural Techniques				
	Classroom Techniques	draw, paint	papermaking(paint water diluted tempera, crumble, squeeze, and lay out over a hundred sheets of paper to dry)		
Perspective (Insider/Outsider)		outsider	outsider	outsider	outsider

Table 6.6: Pluralistic US Cultures—Native American 2

Culture/Region		Native American			
Month & Year of the Periodical		Oct 97	Oct 97	Feb 99	Mar 03
Author(s)		M. LiPira	L. S. Adams	S. Warren	S. G. Macaulay
Classroom Location		AZ	TX	CA	MA
Grade Level		M boarding school on a Navajo reservation	5		7
Artistic Form		painting	ceramics	weaving basket, making bead, loom weaving, mask making	
Theme		group Native American painting by style in a time frame: Hard Edge, Blended, Monochromatic; content(themes, symbols)	petroglyph in Seminole Canyon Historical Park, TX		
Emphases	Formal Qualities	3 by style	1 complementary colors	1	0
	Cultural Context	1	1	0	3
	Cultural Meaning	1 most students have artist(s) in family or clan, share info about what artist does. Guest speaking: painting philosophy. Students think about life experiences in terms of ceremony, spirituality, tradition, and environment as themes.	2 discuss possible means	0	0
Materials	Cultural Materials		rock	grasses	
	Classroom Materials		clay	paper cut from brown grocery bags,	
Techniques	Cultural Techniques				
	Classroom Techniques		styrofoam-clay-painting		*
Perspective (Insider/Outsider)		teacher outside, students inside	outsider	outsider	outsider

Table 6.7: Pluralistic US Cultures—Native American—Navajo

Culture/Region		Navajo		
Month & Year of the Periodical		Apr 95	Feb 04	Feb 05
Author(s)		M. Stokrocki	M. Nelken	B. Walter
Classroom Location		NM	VT	AZ
Grade Level		5	3, 4	8
Artistic Form		Painting	bas-relief clay	sandpainting
Theme			recording song	
Emphases	Formal Qualities	3 color, value	0	2
	Cultural Context	1	0	1
	Cultural Meaning	1 love of the land; cultural borrower	3	2
Materials	Cultural Materials			
	Classroom Materials	pastel		
Techniques	Cultural Techniques			
	Classroom Techniques			Focus
Perspective (Insider/Outsider)		outsider	outsider	outsider

Table 6.8: Pluralistic US Cultures—Native American—Hopi

Culture/Region		Hopi		
Month & Year of the Periodical		Apr 95	Apr 95	Oct 98
Author(s)		P. Vining	N. Wallach	M. Stokrocki
Classroom Location		LA	NY	AZ
Grade Level		3	5	8
Artistic Form		Kachina doll	Painting	mural
Theme				new ways with Hopi traditions
Emphases	Formal Qualities	1 shape, color, pattern	3 composition	0
	Cultural Context	3 Kachina in Hopi, symbols	1 Helen Hardin's work, Hopi's Kachina	0
	Cultural Meaning	3 customs of beliefs of Hopi	1 symbolism	3 symbols, dual world, influence of world to Hopi tradition
Materials	Cultural Materials	cottonwood's root		
	Classroom Materials	plastic bottle, cardboard		
Techniques	Cultural Techniques	woodcarving		
	Classroom Techniques	papier-mache		
Perspective (Insider/Outsider)				teacher outside, students inside

Table 6.9: Pluralistic US Cultures—Native American—Pueblo

Culture/Region		Pueblo		
Month & Year of the Periodical		Dec 95	Apr 96	Oct 97
Author(s)		B. Beck	G. M. Dickel	K. Harrington
Classroom Location		CT	NE	IN
Grade Level		M	4	E
Artistic Form		Pottery	sculpture	pot
Theme			Storytelling	Pueblo pottery
Emphases	Formal Qualities	0	0	0
	Cultural Context	0	2	1
	Cultural Meaning	1 different uses for pottery in both farming and hunting/gathering cultures	1 rich oral tradition	0
Materials	Cultural Materials			clay
	Classroom Materials	clay		clay
Techniques	Cultural Techniques			introduced traditional process
	Classroom Techniques	pinch, coil, burnish		modern methods
Perspective (Insider/Outsider)				

Table 6.10: Pluralistic US Cultures—Native American—Cherokee

Culture/Region		Cherokee
Month & Year of the Periodical		Apr 00
Author(s)		B. Scott
Classroom Location		OK
Grade Level		7
Artistic Form		sculpture
Theme		the Trail of Tears
Emphases	Formal Qualities	0
	Cultural Context	3
	Cultural Meaning	3
Materials	Cultural Materials	
	Classroom Materials	driftwood
Techniques	Cultural Techniques	
	Classroom Techniques	
Perspective (Insider/Outsider)		

Table 6.11: Pluralistic US Cultures—Native American—Zuni

Culture/Region		Zuni
Month & Year of the Periodical		Mar 03
Author(s)		K. A. McArdle
Classroom Location		NJ
Grade Level		M
Artistic Form		sculputure
Theme		
Emphases	Formal Qualities	2 basic geometric form
	Cultural Context	3
	Cultural Meaning	0
Materials	Cultural Materials	
	Classroom Materials	
Techniques	Cultural Techniques	
	Classroom Techniques	focus
Perspective (Insider/Outsider)		

Table 6.12: Pluralistic US Cultures—Native American—Apache

Culture/Region		Apache
Month & Year of the Periodical		Dec 01
Author(s)		C. Kitzmiller
Classroom Location		AZ
Grade Level		K-12 Cibecue Community School (speaking Apache languge) on the White Mountain Apache Reservation in AZ
Artistic Form		Computer art
Theme		Crossing two worlds—the old world of culture and heritage of Apache and the new world of technology
Emphases	Formal Qualities	0
	Cultural Context	1 Students told teacher only Apache boys could draw sacred Crown Dancers, and the hummingbird could be drawn only if it were non flying into your personal space as it carried the message of death
	Cultural Meaning	1 Apache culture is preserved though changing while moving toward the future
Materials	Cultural Materials	
	Classroom Materials	Computer, printer
Techniques	Cultural Techniques	
	Classroom Techniques	digital technology
Perspective (Insider/Outsider)		Teacher-outsider, students-insider

Table 6.13: Pluralistic US Cultures—Native American—Northwest Pacific coast Indians

Culture/Region		Northwest Pacific coast Indians
Month & Year of the Periodical		Feb 99
Author(s)		T. Daller
Classroom Location		MO
Grade Level		M
Artistic Form		totem
Theme		
Emphases	Formal Qualities	3
	Cultural Context	3
	Cultural Meaning	3 history, important family events, identify clan
Materials	Cultural Materials	wood
	Classroom Materials	scrap wood
Techniques	Cultural Techniques	carving
	Classroom Techniques	
Perspective (Insider/Outsider)		

Table 6.14: Pluralistic US Cultures—Latino-American 1

Culture/Region		South Texas Chicano	Latin American	Oaxaca
Month & Year of the Periodical		Apr 95	Nov 95 *	Nov 95 *
Author(s)		S. Meek	N. W. Reynolds, S. Warwick, & B. Yarborough	N. Kremeier
Classroom Location		TX	TX	KS
Grade Level		6	4	1
Artistic Form		Painting	Milagro	animal painting
Theme				
Emphases	Formal Qualities	0	0	3 shape,color,pattern
	Cultural Context	3 Carmen Lomas Garza's biograhy, Mexican-Americans in the 1950s and 60s	3 derived from Mediterranean Catholic traditions brought in by Spanish and Portuguese	1 Oaxacan artists were inspired by regional animals
	Cultural Meaning	3 cultural pride & identity	3 votive offering	0
Materials	Cultural Materials			
	Classroom Materials	watercolor, crayon, marker		
Techniques	Cultural Techniques			
	Classroom Techniques	collage, draw, paint		
Perspective (Insider/Outsider)			Insider	

Table 6.15: Pluralistic US Cultures—Latino-American 2

Culture/Region		Mexican	Latin America	Mexico/ Latino-American
Month & Year of the Periodical		Oct 97 *	Dec 98 *	SA Nov 01*
Author(s)		M. Stockrocki	J. P. Picciano	N. Walkup
Classroom Location		AZ	PA	TX
Grade Level		7	E M H	E
Artistic Form		paper mache	Retablo	artist ofrenda
Theme		the Day of the Dead		cultural understanding
Emphases	Formal Qualities	0	0	0
	Cultural Context	1	3	3 the Days of the Dead. Nov 1, 2. family reunion & feasting, synthesized with Christianity, decoration
	Cultural Meaning	3 commemorate the natural cycle of life/death, alleviate sorrow and bring joy to life	3 two worlds	3skeleton is a promise of resurrection; cemetery is part of every village life. A reference for life, a respect for death. Philosophy of cycle of life.
Materials	Cultural Materials			
	Classroom Materials		self-harden clay, cardboard	Multiple, similar as cultural materials, like flowers, candles, artists' portraits, biography
Techniques	Cultural Techniques			
	Classroom Techniques	paper mache makes skeleton		
Perspective (Insider/Outsider)				outsider

Table 6.16: Global Cultures—Africa 1

Continent		Africa			
Culture/Region		Africa			
Month &Year of the Periodical		Nov 95	Mar 96	Feb 97 *	Mar 99
Author(s)		D. Foeldvari	L. Manecke & D. Losiniecki	G. Gire	M. H. Fitzgerald
Classroom Location		NJ	WI	CA	NM
Grade Level		6	M		E
Artistic Form		Mask	Printmaking	Jewelry Assemblage	drawing
Theme					African animals
Emphases	Formal Qualities	3 pattern, shape, color, line, balance, harmony	3 color, pattern, shape	1 size,shape,color	3
	Cultural Context	0	0	2	0
	Cultural Meaning	0	0	1	0
Materials	Cultural Materials		Adinkra textile, mask		
	Classroom Materials		gum eraser, watercolor	Jewelry	
Techniques	Cultural Techniques				
	Classroom Techniques	wax resist		glue	
Perspective (Insider/Outsider)					

Table 6.17: Global Cultures—Africa 2

Continent		Africa			
Culture/Region		Africa			
Month &Year of the Periodical		Feb 00	Feb, 02	Feb 04	Feb 05
Author(s)		C. Y. Long	V. Zimmerman	C. Henn	B. Grady
Classroom Location		VA	CT	NJ	OH
Grade Level		E	5	2	1,2
Artistic Form		mask	Mask	Batik	crayon drawing
Theme		African art & Picasso		black history	map, geography, animals
Emphases	Formal Qualities	3	1 pattern, emphasis	0	0
	Cultural Context	1	3 Masks belong to three different categories: dramatic effect, identity, power. Masquerades involve many different artisans-singers, dancers, woodcarvers, costume makers, storytellers, weavers, audience. Scarification is one form of ritualistic art, related to some motifs used in masks.	1 African folk artists visiting	3
	Cultural Meaning	1	1 Masquerade: rites of passage, remember events, educate youth	0	0
Materials	Cultural Materials		Beads		
	Classroom Materials		Beans, iris leaves, & cardboards.		
Techniques	Cultural Techniques				
	Classroom Techniques	marbleizing, collage	gluing	Focus	crayon resist
Perspective (Insider/Outsider)			Outsider		

Table 6.18: Global Cultures—Africa—West Africa

Continent		Africa			
Culture/Region		Senufo	West African	West Africa	Ewe & Asante West Africa
Month &Year of the Periodical		Apr 96	Feb 97	Apr 99	Jan 01
Author(s)		C. J. Schilz	F. Moore	W. Weyant	M. Nelken
Classroom Location		IL	NJ	PA	VT
Grade Level			6	8	1, 2
Artistic Form		Printmaking	Kente Cloth Design	stool making	kente cloth
Theme		storytelling			
Emphases	Formal Qualities	3 shape, pattern, repetition, rhythm	3 pattern, color	0	3 color, pattern. Music teacher worked on identifying and creating rhythmic patterns in African music
	Cultural Context	0	2	3 visiting artist from Ghana	3 read *Master Weaver from Ghana* to know the lifestyle of a family of weavers in West Africa
	Cultural Meaning	0	2	3 stool-clan, top:outreached hands of god, middle:heart, justic of god, bottom:earth	1 colors, symbols, and patterns have special meaning passed down from parent to child
Materials	Cultural Materials				textile
	Classroom Materials		Apple LC520 computer, Deskpaint software	found objects: wood scraps, cardboard, rope	tempera, color paper, oil pastels, burlap,
Techniques	Cultural Techniques				Weaving/printing
	Classroom Techniques				Painting/drawing, print-making (transferring texture of burlap) (printing patterns)
Perspective (Insider/Outsider)				Visit artist: insider	Outsider

Table 6.19: Global Cultures—Africa—Egypt 1

Continent		Africa			
Culture/Region		Egypt			
Month &Year of the Periodical		SA Oct 98	SA Oct 98	SA Oct 98	SA Oct 98
Author(s)		L. Harvilla	C. Borelli	L. Schroeder	M. Fitzsimmons-Mello
Classroom Location		PA	CT	MO	MA
Grade Level		6	3	6	M
Artistic Form		drawing,painting,3-D, papier-mache	wall paiting	mummification, recording, sarcophagus making	craft
Theme		mummies tell the story	Ancient Egyptian Wall Painting		Egypitian art
Emphases	Formal Qualities	0	0	0	0
	Cultural Context	1	1	1	1 cooperated with social study
	Cultural Meaning	3 reflection about life, death, afterlife. Motifs.	3 Egyptian life	1	1
Materials	Cultural Materials	jewelry,mummies, sarcophagi, pyramid		mummy,	
	Classroom Materials	clay, paper,	tagboard	chicken, cardboard	
Techniques	Cultural Techniques				write skits, become math scribes, study the science of mummies, sew costumes, choreorgraph dances, produce video, cook foods for gods
	Classroom Techniques			embalmers mummify a chicken, historians recorded and made a "Book of the Dead", artisans made sarcophagus.	
Perspective (Insider/Outsider)					

Table 6.20: Global Cultures—Africa—Egypt 2

Continent		Africa			
Culture/Region		Egypt			
Month &Year of the Periodical		SA Oct 98	SA Oct 98	SA Oct 98	SA Nov 00
Author(s)		K. Williams	L. Bailey	L. Schroeder	K. A. Wiltermood
Classroom Location		MA	NC	MO	ID
Grade Level		5	1	6	M
Artistic Form		mural, sarcophagi, mummies	pose drawing	mask	cartouche
Theme		Egytian tomb	Egyptian poses	Egyptian portrait masks	
Emphases	Formal Qualities	0	0	0	0
	Cultural Context	0	1	0	3 overview of history & demographics. cuisine, papyrus, music, incense, sensually+ intellectually+ visually. symbol, sign
	Cultural Meaning	0	1	0	0
Materials	Cultural Materials				n/a
	Classroom Materials			platic pre-made facial mask, paper	Clay slab, sharp tool
Techniques	Cultural Techniques				n/a
	Classroom Techniques	students act as tour guides		paper-mache	carving
Perspective (Insider/Outsider)					Outsider

Table 6.21: Global Cultures— North America—Mexico 1

Continent		North America			
Culture/Region		Latin American	Oaxaca	Mexican	Oaxaca, Mexico
Month &Year of the Periodical		Nov 95 *	Nov 95 *	Oct 97 *	Apr 98
Author(s)		N. W. Reynolds, S. Warwick, & B. Yarborough	N. Kremeier	M. Stockrocki	S. Hammond
Classroom Location		TX	KS	AZ	NY
Grade Level		4	1	7	6
Artistic Form		Milagro	animal painting	paper mache	sculpture
Theme				the Day of the Dead	bugs
Emphases	Formal Qualities	0	3 shape, color, pattern	0	3 color, pattern, contrast
	Cultural Context	3 derived from Mediterranean Catholic traditions brought in by Spanish and Portuguese	1 Oaxacan artists were inspired by regional animals	1	0
	Cultural Meaning	3 votive offering	0	3 commemorate natural cycle of life/death, alleviate sorrow and bring joy to life	0
Materials	Cultural Materials	silver,tin,mixed cast metal			Copalillo wood
	Classroom Materials	stacked paper,black tissue,metallic crayon			found objects such as plastic containers, old pens, wires, and so on.
Techniques	Cultural Techniques	cast			
	Classroom Techniques	cutting,gluing		paper mache makes skeleton	
Perspective (Insider/Outsider)		Insider			

Table 6.22: Global Cultures— North America—Mexico 2

Continent		North America			
Culture/Region		Latin America	South America	Mexico	Oaxaca, Mexico
Month &Year of the Periodical		Dec 98 *	Jan 99	Feb 99	Feb 99
Author(s)		J. P. Picciano	L. Schroeder	D. Wright	N. A. Stamatis
Classroom Location		PA	MO	CT	CA
Grade Level		E M H	E	E	H
Artistic Form		Retablo	wool painting	bark painting	Sculpture
Theme				Mexican folk art	Oaxacan sculpture
Emphases	Formal Qualities	0	0	3 bright colors, simple shapes, black outlines. comparison: lack of perspective & proportion	3 happy colors, dots, dashes, pattern
	Cultural Context	3	1	1 farm life, crops	0
	Cultural Meaning	3 two worlds	0	1 agriculture of Mexico	0
Materials	Cultural Materials		wooden board, beeswax, yarn	handmade paper	
	Classroom Materials	self-hardening clay, cardboard	cardboard, yarn, glue	modern paper making, fluorescent colors.	wood scraps
Techniques	Cultural Techniques				
	Classroom Techniques				sand, glue
Perspective (Insider/Outsider)					

Table 6.23: Global Cultures— North America—Mexico 3

Continent		North America			
Culture/Region		Oaxaca, Mexico	Mexico	Mexico	Mexico/ Latino-American
Month &Year of the Periodical		Oct 00	Mar 01	Mar 01	Nov 01*
Author(s)		J. Hastings	B. Patterson	N. Raymer	N. Walkup
Classroom Location		MA	TX	OR	TX
Grade Level		M	5	H	E
Artistic Form		sculpture	paper plate	bead drawing	artist ofrenda
Theme		Oaxacan animal	nature		cultural understanding
Emphases	Formal Qualities	0	2 circle design	0	0
	Cultural Context	2 music, TV a/earthquakes, students contribute 3 facts about the region	0 Mexican lacquer art	1 teacher's travel photos, skills passed on for generations, symbolic of tradition/religion, community	3 the Days of the Dead. Nov 1, 2. family reunion & feasting, synthesized w/ Christianity, decoration
	Cultural Meaning	0	0	1 the artwork is symbolic of tradition/religious beliefs, ideas shared within the community	3skeleton= promise of resurrection; cemetery is part of every village life. A reference for life, a respect for death. Philosophy of cycle of life.
Materials	Cultural Materials	wood	lacquer	bead	
	Classroom Materials	Branch armature, paper	Paper plates, markers, tempera, glue, newspaper	scrap plywood/panel, toilet gasket wax, seed beads, toothpick, polyurethane	Multiple, similar as cultural materials, like flowers, candles, artists' portraits, biography
Techniques	Cultural	carving	n/a	n/a	
	Classroom	paper mache	Paint/glue	glue	
Perspective		outsider	outsider	outsider	Outsider

Table 6.24: Global Cultures—North America—Mexico 4

Continent		North America			
Culture/Region		Oaxaca, Mexico	Mexico	Mexico	Mexico
Month &Year of the Periodical		Feb 02	Apr 02	Oct 04	Oct 05
Author(s)		C. A. Schuenemann	S. Oddo	K. A. McArdle	C. Markello & K. Bean
Classroom Location		NJ	NY	NJ	TX
Grade Level		H	5	M	E M H
Artistic Form		Woodcarving	pinata	collage	mask, miniature ofrendas
Theme		Folk art animals		festive skull	
Emphases	Formal Qualities	3 form, color, movement	0	3	0
	Cultural Context	1 folk art spanning hundred years. angels, mermaids, animals, skeletons	0	0	3
	Cultural Meaning	0	0	0	0
Materials	Cultural Materials	Wood	n/a		
	Classroom Materials	Newspaper,tape, balsa wood, wire, foam board, & wooden dowels.	Wheat paste, newspaper, paper towel rolls, cardboard box, masking tape		
Techniques	Cultural Techniques	Carving	n/a		
	Classroom Techniques	Sculpture, & Papier-mache	paper-mache, tearing tissue paper for decoration		
Perspective (Insider/Outsider)		Outsider	Read *The Pinata Maker* by George Ancona. Outsider		

Table 6.25: Global Cultures— North America

Continent		North America		
Culture/Region		Navajo/Franco-Canadian	Cuba	Haiti
Month &Year of the Periodical		SA Feb 04	SA Nov 04	SA Oct 05
Author(s)		M. Nelken	C. Henn	T. Ellyn
Classroom Location		VT	NJ	FL
Grade Level		3, 4	E	E
Artistic Form		bas-relief clay	toy	sculpture
Theme		recording song	Cuban rooster	Lwa
Emphases	Formal Qualities	0	0	0
	Cultural Context	0	0	3
	Cultural Meaning	3	2	2
Materials	Cultural Materials			
	Classroom Materials			found materials
Techniques	Cultural Techniques			
	Classroom Techniques		Focus	
Perspective (Insider/Outsider)				

Table 6.26: Global Cultures— South America

Continent		South America	
Culture/Region		Easter Island, Chile	Mochica,Peru
Month &Year of the Periodical		SA Nov 98	SA Nov 99
Author(s)		E. M. Sio	K. E. Hiller
Classroom Location		NY	AZ
Grade Level		M	8
Artistic Form		Moai	portrait pot
Theme			
Emphases	Formal Qualities	1 discuss the way the human face and body had been distorted	0
	Cultural Context	0	3
	Cultural Meaning	1 discuss the reasons moais have been carved	1 work communicate meaning
Materials	Cultural Materials	volcanic stone	
	Classroom Materials	wood scrapes	
Techniques	Cultural Techniques	carving	
	Classroom Techniques	assemble, glue	pinch pot
Perspective (Insider/Outsider)			

Table 6.27: Global Cultures—Asia—East Asia

Continent		Asia		
Culture/Region		Asia (Japan)	China, Japan	East Asia
Month &Year of the Periodical		Dec 01	Dec 01	Apr 05
Author(s)		K. Vieth	E. Melchiondo	C. Hinshaw
Classroom Location		NJ	PA	MI
Grade Level		H	12	5
Artistic Form		Brush painting/ bamboo pen	scroll painting	brush painting, poetry, calligraphy
Theme				
Emphases	Formal Qualities	0	1 hanging scroll format	1
	Cultural Context	0	1 Chinese developed the hanging scroll format in the 14th century. ink+water-based colors on silk/paper framed & mounted on silk. Hanging scrolls were not permanently hung rather viewed seasonally.	1
	Cultural Meaning	0	0	0
Materials	Cultural Materials	Not introduced	Paper, silk, ink, water-based colors	
	Classroom Materials	Newsprint, vellum, Indian ink, bamboo brushes	Canvas, acrylic, fabric frame, wood, cardboard, sewing machine	
Techniques	Cultural Techniques	Holding brushes vertically without resting arm on desk. No retouch.	n/a	
	Classroom Techniques	Mimic cultural techniques	Machine-sewing, gluing	
Perspective (Insider/Outsider)		Outsider. Intrigued by trip	Outsider	

Table 6.28: Global Cultures—Asia—Japan 1

Continent		Asia	
Culture/Region		Japan	
Month &Year of the Periodical		Nov 96	Jan 02
Author(s)		K Watson-Newlin	C. R. Beck
Classroom Location		WI	MA
Grade Level			
Artistic Form		ceramics	miniature dry landscape garden
Theme		teapot	
Emphases	Formal Qualities	0	3 elements and principles of dry garden design
	Cultural Context	1	0
	Cultural Meaning	1	1 serenity of nature, symbol, abstract
Materials	Cultural Materials		Rock, bamboo, sand
	Classroom Materials		outdoor collecting materials such as pebble, sand, stem with a few small leaves, moss, bark, twig
Techniques	Cultural Techniques		assemble
	Classroom Techniques		assemble
Perspective (Insider/Outsider)			Outsider

Table 6.29: Global Cultures—Asia—Japan 2

Continent		Asia		
Culture/Region		Japan		
Month &Year of the Periodical		Feb, 02	Mar 04	Apr 05
Author(s)		K. Vieth, & L. Gesek	P. R. Stevens	S. Leonard
Classroom Location		NJ	ME	ME
Grade Level		H	E	E
Artistic Form		Umbrellas	Miniature architecture, screens, dolls	drawing/ painting
Theme		Soul of Japan		ocean
Emphases	Formal Qualities	0	0	0
	Cultural Context	2 history teacher, Japanese art books, students own research	0	1
	Cultural Meaning	3 students research and explore the Japanese cultural essence	0	0
Materials	Cultural Materials	Bamboo & rice paper		
	Classroom Materials	A large wooden umbrella & roll paper, colored pencils, markers, watercolor, India ink		
Techniques	Cultural Techniques			
	Classroom Techniques	painting	Focus	
Perspective (Insider/Outsider)		Outsider	Outsider: a total mimic	

Table 6.30: Global Cultures—Asia—China

Continent		Asia		
Culture/Region		Tibet, Nepal	China	Yixing, China
Month &Year of the Periodical		May/Jun 96	Apr 97	Mar 01
Author(s)		A. S. Drillick	S. Livermore	J. Williams
Classroom Location		NJ	KY	ID
Grade Level		H	6 learning disabled students	H
Artistic Form		Mandala	drawing	Ceramic box
Theme			Chinese folk tales	Yixing construction
Emphases	Formal Qualities	3 geometric patterns of spiritual and artistic significance	0	0
	Cultural Context	3 video, guest speaker, English lesson	3 working with social study teacher, showing geography, history, and culture of China.	1 natural deposits, folklore, modern city of Yixing
	Cultural Meaning	0	0	0
Materials	Cultural Materials	Kalachakra Sand		clay
	Classroom Materials			clay
Techniques	Cultural Techniques			n/a
	Classroom Techniques			Roll/pound, fire
Perspective (Insider/Outsider)				Outsider

Table 6.31: Global Cultures—Asia—South Asia

Continent		Asia	
Culture/Region		Tibet, Nepal	Jainism, India
Month &Year of the Periodical		SA May/Jun 96	SA Nov 99
Author(s)		A. S. Drillick	E. Melchiondo
Classroom Location		NJ	PA
Grade Level		H	10, 11, 12
Artistic Form		Mandala	painting
Theme			
Emphases	Formal Qualities	3 geometric patterns of spiritual and artistic significance	3 two scenes stacked on a flat surface
	Cultural Context	3 video, guest speaker, English lesson	3
	Cultural Meaning	0	0
Materials	Cultural Materials	Kalachakra Sand	
	Classroom Materials		
Techniques	Cultural Techniques		
	Classroom Techniques		
Perspective (Insider/Outsider)			

Table 6.32: Global Cultures—Asia— Southeast Asia

Continent		Asia	
Culture/Region		Bali, Indonesia	Cambodia
Month &Year of the Periodical		Nov 00	Mar 04
Author(s)		K. Passmore	N. C. Feiring
Classroom Location		MA	AZ
Grade Level		9	6
Artistic Form		mask	printmaking
Theme			
Emphases	Formal Qualities	3 symmetry, pattern, curving line, emphasis, features	1
	Cultural Context	3 gamelan. selecting part of tree for carving, blessing masks in front of temples	2
	Cultural Meaning	0	0
Materials	Cultural Materials	wood	
	Classroom Materials	Paper, gauze	
Techniques	Cultural Techniques	carving	
	Classroom Techniques	Face mold (own face/plastic face)– paper mache	Focus
Perspective (Insider/Outsider)		Outsider	

Table 6.33: Global Cultures—Asia— Southwest Asia

Continent		Asia	
Culture/Region		Middle East	Saudi Arabia
Month &Year of the Periodical		Nov 03	Mar 04
Author(s)		J. Turner	E. Gaspardi
Classroom Location		NY	MA
Grade Level		9, 10	E
Artistic Form		drawing	calligraphy tile
Theme		Mehndi	
Emphases	Formal Qualities	3 line	3
	Cultural Context	3	3
	Cultural Meaning	0	3 serenity, natural order, a universal connectedness
Materials	Cultural Materials		
	Classroom Materials		
Techniques	Cultural Techniques		
	Classroom Techniques		
Perspective (Insider/Outsider)			Insider. teacher was grown up there

Table 6.34: Global Cultures—Europe—Russia

Continent		Europe			
Culture/Region		Croatia, Bosnia,Russia,	Kiev,Ukraine, Russia	Russia	Russia
Month &Year of the Periodical		Jan 95	Dec 95	Nov 99	Feb 02
Author(s)		D. Smith-Shank	S. Varga	M. Gelula & K. Williams	J. Hastings
Classroom Location		IL	MA	NY	MA
Grade Level		E	4	k-12	M
Artistic Form		painting	painting, ceramics	Faberge egg	Nesting Doll
Theme					Figure represents society
Emphases	Formal Qualities	1	1 onion-shaped domes	0	1 big, bigger, biggest
	Cultural Context	1	1 students study history	3	3 The generations of women in a matrilineal society represented. fertility. Dolls carved by grandfathers, painted by grandmothers, and presented at the birth of grandchild.
	Cultural Meaning	3 war & peace	0	0	3 Women are the vessel of humanity
Materials	Cultural Materials			jewelry	Linden wood
	Classroom Materials			wood, plaster, plastic, celluclay, paper-mache, Styrofoam, acrylic, glitter, gem stones, costume jewelry	Soda bottles & newspaper
Techniques	Cultural Techniques				Carving, painting
	Classroom Techniques				Papier-mache
Perspective (Insider/Outsider)					Outsider

Table 6.35: Global Cultures—Europe

Continent				
Culture/Region		Spain	Italy	France
Month &Year of the Periodical		Jan 99	Oct 00	Feb 03
Author(s)		J. Lee & J. Gibbons	M. Knipe	K. Cobb
Classroom Location		CT	PA	MA
Grade Level		H	5	MA
Artistic Form		tiled wall panel	Pastel drawing	Limoges Boxes
Theme		Miro and famous Spanish artists	Imagine cats of Cinque Terre	
Emphases	Formal Qualities	3	0	0
	Cultural Context	0	1 Cinque Terre's cats are different due to isolation	1
	Cultural Meaning	0	0	0
Materials	Cultural Materials		no	
	Classroom Materials		Oil pastels, color paper	
Techniques	Cultural Techniques		no	
	Classroom Techniques			Focus
Perspective (Insider/Outsider)		Spanish language and artists	Library & web Outsider	

Table 6.36: Global Cultures—Europe—Jew

Continent		Europe		
Culture/Region		German Jewish	Jewish	Jewish
Month &Year of the Periodical		Jan 95	Sep 98 *	Feb 99 *
Author(s)		W. Stauch-Nelson	S. G. Macaulay	R. Joray
Classroom Location		WI	MA	PA
Grade Level		H	7	M
Artistic Form		Suitcase	drawing	collage
Theme		humanity	Mizrah	Holocaust
Emphases	Formal Qualities	1	0	0
	Cultural Context	3 holocaust, *Schindler's List*	0	3
	Cultural Meaning	3 humanity	0	3
Materials	Cultural Materials			
	Classroom Materials			
Techniques	Cultural Techniques			
	Classroom Techniques		F	
Perspective (Insider/Outsider)				

Table 6.37: Global Cultures—Oceania—Australian Aborigine

Continent		Oceania		
Culture/Region		Australian Aboriginal	Aborigine	Aborigine
Month &Year of the Periodical		Oct 97	Feb 04	Mar 04
Author(s)		R. A. German	J. Graziano	A. R. Christensen
Classroom Location		CA	NJ	ID
Grade Level		6	6	7,8
Artistic Form		bark painting	bark paiting	dot-painting
Theme				dreamtime narrative
Emphases	Formal Qualities	2 line, form	3	3 pattern, symmetry, positive & negative space, repetition, rhythm
	Cultural Context	2	1	3 geography, history, culture, customs
	Cultural Meaning	2 improve controling over hunting. "Primitive" "ancient"	1	0
Materials	Cultural Materials	bark		
	Classroom Materials	brown paper, oil pastels		
Techniques	Cultural Techniques			
	Classroom Techniques			Focus
Perspective (Insider/Outsider)				