Multicultural Art Education; Possibilities For Reducing Cultural Conflict in the Art Classroom

A Thesis

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by

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To My Husband
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# TABLE OF CONTENTS

**DEDICATION** ................................................................. ii  
**ACKNOWLEDGEMENTS** ....................................................... iii  
**VITA** ........................................................................ iv  
**CHAPTER**  

<table>
<thead>
<tr>
<th>1. INTRODUCTION</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background of the Problem</td>
<td>2</td>
</tr>
<tr>
<td>Problem</td>
<td>3</td>
</tr>
<tr>
<td>Theoretical Framework</td>
<td>4</td>
</tr>
<tr>
<td>Methodology</td>
<td>6</td>
</tr>
<tr>
<td>Significance of the Study</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II LITERATURE REVIEW</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>History</td>
<td>10</td>
</tr>
<tr>
<td>Multicultural Education</td>
<td>12</td>
</tr>
<tr>
<td>Multicultural Art Education</td>
<td>13</td>
</tr>
<tr>
<td>Social Psychology</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III ANALYSIS OF THE LITERATURE</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>21</td>
</tr>
<tr>
<td>Analysis of the Historical Development of Cultural Diversity in the United States</td>
<td>22</td>
</tr>
<tr>
<td>Cultural Conflict: Demands For A Pluristic Society</td>
<td>26</td>
</tr>
<tr>
<td>The Development of Multicultural Approaches to Education</td>
<td>30</td>
</tr>
<tr>
<td>Multicultural Art Education: Addressing Cultural Conflict</td>
<td>38</td>
</tr>
<tr>
<td>Cooperative Learning: Effects on Cultural Conflict Within a Culturally Diverse Classroom</td>
<td>45</td>
</tr>
</tbody>
</table>
IV CONCLUSIONS AND IMPLICATIONS FOR AN IMPROVED MULTICULTURAL ART EDUCATION WITHIN A CULTURALLY DIVERSE CLASSROOM AND SUGGESTIONS FOR FURTHER RESEARCH ........................................51.

Conclusions for An Improved Multicultural Art Education........................................51
Implications for Multicultural Art Education Suggestions for Further Research............54

LIST OF REFERENCES..................................................55
CHAPTER 1

INTRODUCTION

Changes in education perspectives are occurring due to demands made by women and minorities for economic, political, and educational equity (Banks, 1981; Baker, 1983). With these demands for change come challenges for educators to meet the diverse educational needs of a multicultural society, to prepare students to be citizens of a culturally pluristic nation, and to educate for reduced cultural and ethnic conflict (Gollnick & Chinn, 1986). In this thesis, I analyzed multicultural education theories found within general and art education literature and assess their effectiveness in inhibiting or modifying cultural and ethnic conflict in the classroom. Based on my research, I concluded that Art Education That Is Multicultural and Social Reconstructionist and Cooperative Learning when combined with social and anthropological perspectives is the best multicultural theory and instructional strategy to use for the reduction of cultural and ethnic conflict in the art classroom.
Background to the problem

General educators have contributed to multicultural curriculum development in hope of effecting change needed to meet the challenges of a culturally diverse student body. They understand the need for a multicultural curriculum that reflects the cultural perspectives of both the majority and minority students. They have also proposed changes in instructional strategies; strategies that are sensitive to the diversity of communication and learning styles of the multicultural student population found in American schools. Expanding on this position, many educators are advocating the use of a global view when addressing social, cultural, ethnic, and economic issues in education (Banks, 1981; Baker, 1983; Gollnick & Chinn, 1986). Others are analyzing educational policies and their contribution to prejudice, discrimination, and institutional racism in the public schools (Pate, 1988; Payne, 1984; Pine & Hilliard, 1990). These advocates of educational reform are calling for the implementation of multicultural perspectives in the reconstruction of the total school environment, as well as curriculum content and application, (Payne, 1984; Sleeter & Grant, 1986, 1989; Pine & Hilliard, 1990).
Problem

As a child of a biracial marriage (African-American/Caucasian), my view of my social and cultural status was in conflict with the view my classmates had of me. My mannerisms and speech reflected the Anglo-American culture in which I grew up, while my physical appearance reflected the distinct features of my African-American relatives. I was in violation of the stereotypical perspective that views race and ethnicity as mutually defined. Whites considered me as their equal in the world of academics, but were reluctant to include me in their private social events. My African-American classmates, angered by existing social and economic inequities, viewed me as "suspect" due to my white, cultural orientation. Therefore, I experienced prejudice and discrimination from both majority and minority groups. I quickly became sensitive to the social and political injustices of American life. As a college student, I became interested in the issues involved in multicultural art education. I began to wonder if a multicultural approach to art education could reduce prejudice and discrimination in the classroom and if so, how?
Theoretical Framework

This research is founded on the belief that multicultural art education should be viewed as an educational process in which art is acknowledged as a social construct (Chalmers, 1981, 1987, 1990; Stuhr, 1987; Wasson, Stuhr, & Petrovich-Mwaniki, 1990) through which cultural and ethnic conflict can be addressed (Hicks, 1989; Wasson, Stuhr, Petrovich-Mwaniki, 1990). Wasson, Stuhr, and Petrovich-Mwaniki (1990) advocate employing a socioanthropological perspective within the structure of multicultural art education curriculum. They propose the use of ethnographic methods of inquiry to gain knowledge of cultural experiences and aesthetic production. From a socioanthropological perspective, cultural differences in aesthetic production and art appreciation are seen as valuable resources that facilitate the confrontation of personal biases and the understanding of multiple viewpoints. The use of critical thinking skills, collaborative inquiry, and the inclusion of the culturally based values and beliefs relating to aesthetic appreciation and production of the students and communities is viewed as a means of empowering students to contribute to their own education and to institute social change. I propose that the socioanthropological perspective when applied to multicultural art education curriculum (Wasson, Stuhr, & Petrovich-Mwaniki, 1990) be expanded to include Cooperative
Learning (Conard, 1988; Grant & Sleeter, 1989; Johnson, Johnson, & Holubec, 1986; Pate, 1988) as a means for developing social skills needed to function within a democratic, collaborative learning environment.

Sapon-Shevin & Schneidwind (1990) view Cooperative Learning as having "central organizing value". The main goals of this pedagogy are to increase academic achievement, eliminate cultural biases present in curriculum and instructional strategies, and facilitate the development of social skills needed to cope with personal and cultural differences. Through Cooperative Learning, students acquire social skills that facilitate an understanding of multiple perspectives and concepts of student interdependence. Collaborative research and group evaluation serve to empower students to contribute to their own learning and to reflect on the nature of oppression, cultural conflict, and conflict resolution (Sapon-Shevin & Schneidwind, 1990).

My theoretical position is this: By combining the acquisition of facts with the development of social skills through positive intercultural experiences, cognitive and affective learning takes place, thus effecting both academic performance and attitude formation. Through the incorporation of socioanthropological perspectives as applied to multicultural art education curriculum (Wasson, Stuhr, & Petrovich-Mwaniki, 1990) with Cooperative Learning, multicultural art education may become more
effective in improving student ability to analyze and comprehend the nature of stereotyping and prejudice as manifested in and examined through the arts, and as experienced in the art classroom.

Methodology

This research is a philosophical analyses of multicultural approaches to education and cooperative teaching strategies found in general and art education.

The historical development of multicultural approaches to general and art education was examined in an effort to understand the social, political, and economic factors that influenced the formation of multicultural ideology in American education. A taxonomy of multicultural approaches found in general education (Grant & Sleeter, 1987) was used to define existing multicultural approaches to education.

Gay's (1981) theory of cultural conflict served as a philosophical framework for an analysis of multicultural perspectives and related multicultural approaches found in the fields of general and art education. She defines the nature of cultural conflict within the classroom as being basic differences in students' and teachers' perspectives on methods employed to meet stated academic goals, students' personal and academic goals and the expectations that the teachers have for their ethnic students, and the school culture and that of individual students.
In the process of studying the nature of cultural conflict, I found that many researchers in education advocate the use of Cooperative Learning which combines the use of critical thinking and problem solving skills with intergroup, experiential learning (Conard, 1988; Johnson & Johnson, 1984; Kohn, 1986; and Sapon-Shevin & Schneidwind, 1990). The theoretical position of Cooperative Learning advocates is that efforts by educators to help students understand the nature of culture, cultural diversity, and related multiple perspectives and to develop the ability to interact positively with persons of cultures other than their own can be strengthened by the use of this instructional strategy.

A meta-analysis of 98 studies related to Cooperative Learning, conducted between 1944 and 1982 (Johnson, Johnson, & Maruyama, 1983) served as a reference to past research. More recently published literature on Cooperative Learning was reviewed to clarify theoretical shifts that had taken place due to expanding concerns for meeting the social as well as, academic needs of a multicultural student population.

Significance of the study

Chalmers (1981, 1990) has stated that the arts are a reflection of a culture's values and perspectives, thus making it a vehicle for intercultural understanding. My research study suggests that art education, like other
fields of study, can prepare students to function in a culturally diverse and pluristic society by providing them with knowledge and social skills necessary to do so. Art educators need to reevaluate the potential of current multicultural art education approaches to enable their students to obtain academic and social success.

This study points out the need for the expansion of concerns for equity in art education to include not only curriculum content, but also issues of instructional strategy and the social psychology of student-teacher and student-student cultural conflict that occurs within the classroom.

As a result of my research, I propose the incorporation of Cooperative Learning and socioanthropological perspectives as applied to multicultural art education (Wasson, Stuhr, & Petrovich-Mwaniki, 1990). As a result, multicultural art education's effectiveness may be increased in facilitating the development of students' analytical and problem solving skills as well as, their ability to understand multiple perspectives and positively address cultural conflict within the art classroom.
Chapter II

Literature Review

The literature which influenced this study of possibilities for reducing cultural conflict in the art classroom was drawn from five areas: history, multicultural curriculum in general and art education, social psychology, and instructional strategy. The theories drawn from these areas form the collective theoretical basis for this thesis.

The history of the perceived cognitive and affective goals of education in America helps to provide a continuum for the development of current theories in curriculum content and instructional strategies. The examination of multicultural curriculum theories found in both general and art education, formulated in response to social and political inequity and cultural conflict, helps to define implications for overall changes in the pedagogy of traditional art education as defined by the dominant, Anglo-American culture. The fields of social psychology and instructional strategy facilitate the examination of
interpersonal and intergroup dynamics inherent in the 
development of social and cognitive skills needed to deal 
with cultural diversity and cultural conflict found within 
the classroom.

The literature reviewed shares the common educational 
goal of trying to meet the socialization and academic needs 
of students living in a culturally diverse society. However, 
ideology regarding how this basic goal is to be met differs 
among researchers as evidenced in their publications.

History

The history of cognitive and affective aims in American 
education as observed by Gollnick and Chinn (1986) notes 
that at the turn of the 20th century, educators were 
influenced by assimilationist perspectives when developing 
educational goals. Their goal was to eliminate the various 
microcultures indicative of the great influx of immigrants 
into the United States. The hope was that the assimilation 
process would allow immigrants:

to adopt their cultural patterns to those of the 
dominant culture; to develop large scale primary 
group relations with the dominant group; intermarry 
fully with the dominant group; encounter no 
discrimination; encounter no prejudiced attitudes; and 
not raise any issues that would cause value and power 
conflicts within the dominant group. (Gollnick & 
Chinn, 1986, p.20)
However, cultural assimilation did not take place for immigrants of color due to prejudice and discrimination. The perspectives of the majority culture dominated the educational policy and curriculum content of American public education (Stuhr, 1987; J. Banks, 1981; and G. Baker (1983). Educators agree that the Civil Rights Movement of the 1960s and the persistent ethnic conflict present in public schools brought attention to the need for new educational perspectives, changes in curriculum content and instructional strategies, and an equitable distribution of power regarding curriculum content and educational policymaking. A federal mandate to desegregate schools was one of the first steps taken toward a much needed change in public education. However, during the Brown v. S. Board of Education desegregation case, social scientists noted "that positive intergroup relations would arise from school desegregation if, and only if, students were involved in cooperative, equal-status interaction structured by the schools (Sapon-Shevin & Schniedwind, 1990, p. 168).

These concepts are currently found in Cooperative Learning ideology and related instructional strategies. The development of multicultural approaches to education was another response by educators to the concerns about equity in education and cultural conflict within the classroom. Causes for intercultural value and power conflicts within the classroom are defined by multiculturalists as the
educational system's use of monocultural perspectives when designing curriculum content and the inequitable distribution of power at the policymaking level (Banks, 1990; Chalmers, 1987; Stuhr, 1987; Grant & Sleeter, 1989; Hicks, 1989; Sleeter, 1990). Cooperative Learning and multicultural approaches to education share three basic principles of thought: heterogeneity and diversity must be valued, the education process should be democratic, and members of culturally diverse groups must develop an ethic of caring and respect for one another (Sapon-Shevin & Schniedwind, 1990).

It is through the study of historical developments in educational perspectives in response to cultural conflict that the importance of Cooperative Learning and multicultural approaches to curriculum development emerges. The development of multicultural education is reflective of the social and political issues which have led to cultural conflict. This thesis will examine some of the basic concepts and social achievements to date in general and art education and their relationship to cultural conflict within the art classroom.

Multicultural Education

Concepts of what constitutes multicultural education are varied, often defined by social and political concerns. In Grant & Sleeter's (1987) taxonomy of multicultural
education, five major approaches are defined: Teaching the Culturally Different, Human Relations, Single Group Studies, Multicultural Education, and Education That Is Multicultural and Reconstructionist. These approaches' ability to address cultural conflict will be discussed in Chapter 3. Grant & Sleeter (1989) expanded on their research by making suggestions for putting theory into practice. They noted the educational perspectives of each approach and made proposals for making each approach more responsive to the complexities of race, gender, class, and exceptionality.

**Multicultural Art Education**

Stuhr (1990) notes that multicultural approaches, such as Single Group Studies and Educating the Culturally Different, can be found in the field of art education. I believe that a socioanthropological perspective as applied to multicultural art education may contribute to the realization of an Art Education That Is Multicultural and Social Reconstructionist approach. This approach seems to best meet the expectations for a democratic and pluralistic art education. Chalmers (1987; 1990), an advocate of the socioanthropological perspective to art education, posits that art should be viewed as a social construct, reflecting the attitudes and values of the culture in which it was made. Educators Wasson, Stuhr, and Petrovich-Mwaniki (1990),
in their article "Teaching Art in a Multicultural Classroom: Six Position Statements," agree with Chalmers. They believe such a perspective encourages the development of an understanding of the artist's culture and of the social context in which the artform was produced.

Wasson, Stuhr, and Petrovich-Mwaniki (1990) view teaching as cultural and social intervention. While employing the socioanthropological perspectives for identifying the values and practices of various cultural groups other than one's own, the teacher is forced to confront his/her own cultural and social biases. The curriculum is democratic, implementing a culturally responsive pedagogy and representing the sociocultural and ethnic diversity of the student population, community, and nation. This view of what constitutes multicultural art education encourages an awareness and examination of the prejudice and discrimination directed toward minorities' contributions to the arts, and an examination of biases based on political agendas and administrative inequities. These art educators call for a re-examination of the methodology, curriculum content, and exemplars. Ethnographic techniques are employed in this multicultural approach to art education to investigate the cultures producing the art or artforms. Students are encouraged to examine and discuss the political and social issues surrounding aesthetic production and appreciation. This position necessitates the
use of critical thinking skills and the investigation of multiple perspectives. These skills must be taught if the education goal is to reduce cultural conflict in the classroom and in society.

In an effort to inhibit negative attitude and stereotype formation, many educators advocate the use of cognitive approaches such as critical thinking (Grant & Sleeter, 1969; Pate, 1988; Walsh, 1988), the use of multiple perspectives (Conard, 1988; Pine & Hilliard, 1990; Wasson, Stuhr, & Petrovich-Mwaniki, 1990), and ethnographic methods of inquiry (Chalmers, 1981; Wasson, Stuhr, & Petrovich-Mwaniki, 1990). However, I question whether these methodologies are enough. Many social psychologists believe that the affective domain of learning, as well as the cognitive, must be addressed through peer interaction if the educational and socialization goal to reduce cultural conflict within the classroom is to be reached (Johnson & Johnson, 1980, 1986; Slavin, 1980, 1990; Kagan, 1990). Therefore, the next area of investigation involved reviewing theories within the fields of social psychology and instructional strategy directed toward reaching this goal.

Social Psychology and Instructional Strategies

Social psychologists and instructional strategists David and Rodger Johnson (1983) point out in "The Socialization and Achievement Crisis: Are Cooperative Learning Experiences the Answer," that a paradox exists
among learning strategies, their outcomes, and the academic and socialization needs of the students. They observe that the American educational system utilizes competition and individualized lessons, rarely making use of cooperative strategy, and thus depriving students of experiences and relationships needed for effective socialization and healthy social development. Some of the attributes of healthy social development are a reasonable amount of trust, the ability to view situations and problems from multiple perspectives, and an awareness of mutual interdependence between self and others (Johnson, & Johnson, 1983; Johnson & Johnson, 1987; Johnson, Johnson, & Holubec, 1986; Johnson, Johnson, & Maruyama, 1983). The basic premise of the Johnsons' theory is that the way a teacher structures the interaction among students during the course of learning determines the amount of cross-ethnic interaction and the ultimate social and academic outcomes of that interaction (1983).

Conard (1988), in "Cooperative Learning and Prejudice Reduction," agrees with the Johnsons' opinion that educators and administrators are searching for new ways of thinking and new strategies to meet the challenges of educating a culturally diverse population in need of human relation skills and global perspectives. She proposes the examination of teaching strategies that will educate students toward successful person to person interaction within a
multicultural society. Both Conard (1988) and the Johnsons (1983) agree that prejudicial attitudes inhibit the development of positive interpersonal, social skills.

Walsh (1988) and Pine and Hilliard (1988) advocate the implementation of multicultural curriculum content and the use of critical thinking skills when examining subject matter, thus facilitating: a heightened student awareness of personal biases; increased openness to rethinking their position given conflicting evidence; and positive reflection, rather than adverse reaction to the nature of diversity.

Pate (1988) notes that prejudice has three dimensions: cognition, affection, and behavior. According to Conard (1988) learning through experience, as in Cooperative Learning, addresses the affective domain of learning that in turn affects attitude formation and socialization. Slavin (1980, 1985, & 1990) and Johnson & Johnson (1981) contend that Cooperative Learning was found to be much more effective in improving racial attitudes and promoting cross-ethnic interaction during both instructional and recreational activities than cognitive strategies alone.

Some of the key concepts of Cooperative Learning are stated in Johnson, Johnson, and Holubec's (1986) "Circles of Learning". These concepts are positive goal interdependence among students within a given group, and individual accountability regarding personal achievement which directly
effects the group's ability to obtain a desired goal. The employment of these concepts requires the development of collaborative skills needed for face-to-face interaction with other students in an assigned group.

Social psychologist Norman Miller (1984), in "Israel and the United States: Comparisons and Commonalities in Social Desegregation," warns teachers against the explicit use of race, gender, and ethnicity when assigning students to work in groups. He feels this practice may increase the salience of these differences among students. Student groups should reflect the ethnic composition of the class, being heterogeneous with regards to sex, social class, and physical and academic ability. Miller sees the role of teachers as setting the tone for the learning experienced in the classroom. Sharon and Rich (1984) feel that teachers should guide the students to show initiative in decision making, rather than have students be the recipients of transmitted information. They believe that this pursuit of knowledge should take place within a process of interaction with peers. Sharon and Rich state:

The traditional classroom, emphasizing cognitive information processing and minimizing social interaction, highlighting competitive achievement and limiting cooperative relationships, isolating the individual and making the pupil the recipient of information in quantities and rates determined solely by others, is simply unable, structurally and dynamically, to foster the processes needed for social integration. (p. 211)
The goal of creating a more student directed curriculum through Cooperative Learning, as found in the research of Sharon and Shlomo (1990), aligns with much of the socioanthropological perspective as applied to multicultural art education which prescribes the use of ethnographic inquiry (Wasson et al., 1990). Ethnographic inquiry is a technique by which knowledge is acquired through collaborative group investigation. Within Sharon and Shlomo's field research (1990), using Cooperative Learning, students are first divided into heterogeneous groups. Then, they plan what they want to study, divide investigation tasks among group members, and synthesize and summarize their findings for presentation to the class. Cooperation and negotiation, as well as individual accountability are crucial to the social and academic success of the group. Finally, Students are required to reflect upon and evaluate how they carried out the investigation. This instructional strategy is seen as empowering students to take some control over their own learning and to raise questions that reflect their varied interests, backgrounds, values, and abilities thus, insuring students' acquisition of a wide range of knowledge and thinking and social skills (Sharon and Shlomo, 1990; Shevin & Schniedwind, 1990). I see Cooperative Learning as adaptable to the ethnographic methods of investigation in a
multicultural art education curriculum as proposed by Wasson, Stuhr, & Petrovich-Mwaniki (1990), facilitating the realization of its academic and social goals. The evaluative process of Cooperative Learning could be expanded to include the examination of perceived social inequity and ways to initiate social change.

Historical developments in the field of education, in response to social, political, and cultural conflicts, have provided direction for the development, adaptation, and expansion of multicultural perspectives, curriculum design, and instructional strategies in art education. I have rationalized that Education That Is Multicultural and Social Reconstructionist approach, adapted for use in art education with the addition of socioanthropological perspectives (Wasson, Stuhr, and Petrovich-Mwaniki, 1990), and Cooperative Learning to contain the most viable theories for addressing cultural conflict in the art classroom.
CHAPTER III

ANALYSIS OF THE LITERATURE

Introduction

Educational goals found in public schools are often determined by the sociocultural and political pressures existing at the time of their inception. The purposes of this chapter are: first, to examine the historical development of multicultural approaches to art education and their possible effect on cultural conflict within the classroom; second, to analyze the ability of socioanthropological perspectives, as applied to Multicultural Art Education, and Cooperative Learning to inhibit cultural conflict within the art classroom; and third, to analyze the ability of the two ideologies to facilitate the educational goals of the other.

Cultural conflicts are the result of culturally based differences in perspectives. It is difficult for one culture to understand or value the perspectives of another. Often members of the dominant culture view the minority cultures' perspectives as inferior and express their sense of superiority through negative attitudes and actions aimed at
the minority groups. Discrimination can take the form of economic, educational, and racial inequity within public and private institutions. Social interaction between majority and minority groups is often plagued with stereotyping and racism (Golnick & Chinn, 1986; Grant & Sleeter, 1983; Kochman, 1981).

Based on research found in the fields of general and art education, suggestions for an expansion of existing multicultural art education ideologies will be made in an effort to increase their potential abilities to positively affect student-student and teacher-student cultural conflict as it is found in the art classroom.

**Analysis of the Historical Development of Cultural Diversity in the United States**

Since the first immigrants stepped onto North American soil and founded what they perceived to be a new nation, America has been culturally pluralistic. The search by immigrants for political freedom and economic opportunity coupled with a young America's need for a large labor force contributed to the nation's cultural diversity. During the late nineteenth century and early twentieth centuries, the Irish, Swedes, and Germans immigrated to this country, followed by the Polish, Hungarian, Italian, Russian, and Greeks. Immigrants from Japan, the Philippines, and China served to meet the labor needs of the newly industrialized
American West. The Chinese were one of the first targets of concern for excessive immigration with the passing of the Chinese Exclusion Act of 1882. Other anti-immigration acts followed due to concerns for a particular ethnic group's inability to assimilate into American life, prejudicial perspectives, and eventually a competitive job market for unskilled labor. Other ethnic groups became part of the United States population, but not by choice. Native Americans, the original inhabitants of North American soil, were greatly reduced in number by war and disease. Those remaining were expected to adopt Anglo-American values. African peoples were brought to North America as slaves as early as the 16th century by Spanish mine and plantation owners; and a Mexican majority found themselves governed by a Eurocentric minority when the United States annexed parts of the northern section of Mexican territory in 1848. An ethnic and economic hierarchy soon developed. Many of the newest groups of immigrants were forced to live in substandard housing and urban ghettos. Native Americans were eventually confined to reservations and African-Americans remained segregated in poverty-stricken urban and rural areas (Golnick & Chinn, 1986).

Garcia states that "the existence of ethnically diverse groups was seen as something undesirable or at best a temporary condition due to the incomplete socialization of
immigrants" (p. 202). The concept of cultural pluralism and the conditions under which it should be allowed to exist has varied over time due to shifts in political and social perspectives. Whereas most white ethnic groups were able to assimilate into the dominant society, assimilation was not fully realized by people of color due to prejudice and discrimination (Golnick & Chinn, 1986).

Restrictionist and racist immigration laws of the early 20th century were replaced by the Immigration and Nationality Act of 1965. Now, kinship ties rather than race or ethnicity determine who can immigrate. Eleven million immigrants have come to the United States, accounting for one fifth of the American population. Economic opportunity, religious freedom, self-determination, political upheaval, and flight from oppression are some of the reasons for the mass exodus of these immigrants to the United States. Many immigrants come ill-equipped to contribute to their economic well-being. Harrington-Lueker (1991) states that "some are uprooted from rural areas that lack a tradition of education or literacy; others leave refugee camps where they have lived for years." (p. 5)

A major shift in immigration has taken place since the institution of the Immigration and Nationality Act of 1965. The majority of immigrants are now from Asia and Third World rather than Western European countries. Hispanic groups include Puerto Ricans, Peruvians, and Caribbean Islanders;

Three main theories have served to define the social structure of cultural pluralism within the United States. The Assimilationist theory proposes that each microculture will eventually be absorbed into the larger macroculture. Under this theory, cultural assimilation would take place first, whereby distinguishing characteristics of each microculture would either contribute to the larger macroculture or totally disappear due to continual contact with the dominant culture. Structural assimilation would follow, in which a sharing of primary group relations such as intermarrying and membership into social clubs and organizations would occur. The Anglo-Conformity theory calls for the complete assimilation of microcultures into the "Anglo-Saxon core group" (Golnick & Chinn, 1986, p.21) through the adoption of the English language and English cultural norms. This theory has had the greatest influence on political policies within American social institutions, including public schools. In contrast, the Melting Pot theory proposes the development of a new national culture to which all microcultures equally contribute (Golnick & Chinn,
1986). None of these theories can be said to be totally realized in American society today.

Cultural Conflict: Demands For A Pluralistic Society

Many cultures have managed to assimilate into the dominant culture. The Civil Rights Movement has helped to provide education and economic opportunities for women and minorities. However, cultural and/or structural assimilation has not been fully realized by people of color (Baker, 1983; Banks, 1981; Golnick & Chinn, 1986). According to Derman-Sparks in Pine & Hilliard (1990), "America is a multicultural society, it is not yet a pluristic society - a place where all racial and social groups share equal access to opportunities for quality lives and power over their own lives" (p. 594). Given this perspective, some educators believe that one of the ways to positively effect cultural pluralism within the fields of art and general education is to address issues of empowerment and social action within curricula (Banks, 1990; Blandy, 1987; Garcia, 1983; Grant & Sleeter, 1989; Hicks, 1989; Wasson, Stuhr, & Petrovich-Mwaniki, 1990).

The ideology of cultural pluralism started to emerge early in the twentieth century. Some writers and philosophers began to challenge the feasibility and democracy of the assimilationists' theories. They emphasized the need for the acceptance of cultural differences as equal in value. They espoused dual participation in one's own
microculture and in the larger national macroculture at the political, economic, and civil levels (Golnick & Chinn, 1986). Pratte in Golnick & Chinn (1986) points out that cultural pluralism only exists within a society if: that society displays political, ethnic, religious, economic, and age diversity; the coexisting cultural groups within the society have access to political, economic, religious, and educational equality; and the society displays an underlining commitment to these conditions through public policies that determine its social structure. It is the reluctance of many of the members of the dominate culture to accept and implement the second and third points of Pratte's expanded criteria for the existence of cultural pluralism that has led to cultural conflict at the national, state, and community levels and within the classroom.

Historically, the school's role as a social institution was to effect academic success and to mold within the students the necessary attitudes and values for the continuation of a democratic society (Golnick & Chinn, 1986). Much of American education was monocultural in nature, lacking a realistic view of the nation's social, cultural, and political systems (Baker, 1983; Banks, 1990; Garcia, 1983; Golnick & Chinn, 1986). Education's policymakers were often ethnically and racially nonrepresentative of the communities and schools they served. Teachers did not question the social status quo
that produced educational inequity nor did they question the knowledge and ethics of the legislative and political culture that directly effected educational policy. It was not one of their priorities (Blandy; 1987; Garcia, 1983; Payne; 1984). Many of today's parents and teachers are the products of schools that practiced ethnic and racial discrimination or of schools that tolerated it (Pine & Hilliard; 1990).

At present a typical American classroom is comprised of a student population that reflects the growing nonwhite cultural diversity of the nation. Educators are faced with the complex task of helping this diverse student population to acquire the necessary cognitive and social skills to realize academic and social success. In order to do so, educators must first be aware of their own cultural biases and secondly, become knowledgeable in the dynamics of their students' cultures. They must attempt to develop an understanding of and positive attitude toward cultural diversity within their students (Banks, 1990; Chalmers, 1990b; Golnick & Chinn, 1986; Wasson, Stuhr, Petrovich-Mwaniki, 1990). Cultural diversity among the student population, caused by differences in racial, ethnic, religious, economic, and academic backgrounds, provides the potential for acquiring insight into the very nature of culture and into the social perspectives that comprise the students' own cultures. Ideally, cultural diversity would result in an
understanding and respect for the perspectives of cultures other than one's own, however it is more often the case that differences in cultural perspectives lead to cultural conflicts between students or between students and teachers. Gay (1981) states that:

classroom conflict results when individuals and groups with different goals, values, attitudes, and behavioral patterns attempt to live and work together in somewhat constricted spatial limitations, as is the case in most school situations. The potential for conflict to materialize increases considerably when students and teachers do not share similar ethnic identities, cultural codes, value systems, and background experiences. (p. 45)

The most renowned example of cultural conflict within the education system is the issue of school desegregation in which court battles, such as Brown versus The Board of Education, were fought in an effort to secure equal educational opportunities for minorities. Ravitch (1990) cites additional historical events as examples of cultural conflict in the schools.

Catholics fought to remove Protestant influence on textbooks and curricula. Battles over school prayer and over the presence of religious activities in school still divide communities nearly thirty years after the Supreme Court forbade prayer in the schools. The advance of secularism has prompted fundamentalist Christians to campaign against textbooks and library books that offend their religious views and for courses that teach creationism on an equal footing with evolution. (p. 16)
Many educators view administrators' insistence on the adherence of minorities to the normative behavioral and learning styles of the dominant culture as a prejudicial perspective leading to classroom confrontation and lower academic achievement (Banks, 1981; Gay, 1981; Grant & Sleeter, 1986; Pine & Hilliard, 1990; Sapon-Shevin & Schniedwind, 1990).

Cultural conflict is one of the critical factors in effecting the potential for, and acquisition of, academic and teaching success within the context of a culturally diverse classroom (Banks, 1981; Baker, 1983; Conard, 1986; Gay, 1981; Grant & Sleeter, 1986; Pine & Hilliard, 1990; Sapon-Shevin & Schniedwind, 1990; Sleeter, 1990). Gay (1981) defines three types of cultural conflict found in this type of classroom: first, procedural conflicts dealing with differing perspectives on how to reach a stated academic goal; second, substantive conflicts stemming from personal and social goals of the student that are at odds with the academic goals and expectations the teacher has for his or her ethnic students; and third, interpersonal conflicts concerning differences between a student's home culture and that of the school, among student groups, or between the teacher and students.
The Development of Multicultural Approaches to Education

During the 50s and 60s minorities used political pressure to exert pressure on the education system to address the nation's cultural diversity. The role of education was expanded to facilitate the students' ability to positively effect and live within a democratic, pluralistic society (Baker, 1983; Conard, 1988; Garcia, 1983; Golnick & Chinn, 1986). The power of the established policymakers was challenged by some legislation that made monies available for education programs contingent upon the inclusion of community perspectives in the decision making process. The power of economics forced the policymakers to include multicultural perspectives into curriculum content of public education (Garcia, 1983). The Civil Rights Act of 1964 supported ethnic and racial groups' call for public education systems to provide courses for their children that included minorities' cultural perspectives and the problems of social and economic oppression (Banks, 1981; Baker, 1983). These multiethnic courses were eventually expanded by some educators to include issues of gender, socioeconomics, and exceptionality thus creating courses that were multicultural.

Sleeter and Grant (1987) have observed that the term "multicultural education" means different things to
different educators. In their taxonomy of multicultural education within the United States, they defined five separate approaches: Teaching the Culturally Different, Human Relations, Single Group Studies, Multicultural Education, and Education That Is Multicultural and Social Reconstructionist.

Teaching The Culturally Different "is an approach used to assimilate ethnically different students into the cultural mainstream and existing social structures by offering transitional bridges within the existing school program" (Grant & Sleeter, 1989, p. 422). For example, Stuhr, (1991) notes that in the field of Art Education, attempts are often made to make connections between ethnic artistic role models and exemplars, and the aesthetic values of the dominant culture. However, the possibility for cultural conflict exists: if the teacher does not share the same cultural perspectives as the students; if the academic goals defined by the teacher and the dominant society do not seem relevant to the future goals or personal experiences of the students (Banks, 1981; Gay, 1981; Grant & Sleeter, 1986, 1989); if the teacher does not alter his or her teaching styles to make them compatible with the learning styles of the students (Banks, 1981; Gay, 1981; Kochman, 1981; Grant & Sleeter, 1989); or if the teacher overgeneralizes what is perceived to be the learning style, social perspectives, and cultural values of a given ethnic
or racial group (Grant & Sleeter, 1989). Although this multicultural approach should necessitate some understanding of the cultural norms of the students, it does not provide student exposure to other forms of human diversity such as gender, class, and exceptionality (Grant & Sleeter, 1987) nor help to develop skills needed for resolving interpersonal conflicts (Gay, 1981; Conard, 1988).

The Human Relations approach is directed toward developing respect among individuals of different races, genders, classes, and physical and mental abilities. Experiential learning is used with an emphasis on the development of critical thinking skills to inhibit stereotyping and cultural bias, the promotion of individual self-worth and uniqueness, the examination of differences in communication styles, and the employment of cooperative learning techniques. The effectiveness of this approach is influenced by the teacher's knowledge of the social psychology of interpersonal and intergroup dynamics, differences in cultural perspectives, and communication and learning styles (Grant & Sleeter 1987, 1989; Johnson, Johnson, Holubec, 1986; Sapon-Shevin & Schneidwind, 1990). Although this multicultural approach advocates the development of positive intergroup and intragroup communication within the classroom, Grant & Sleeter (1987) and Payne (1984) note that, in an effort to emphasize individual uniqueness, educators often use this approach to
focus on the unusualness or surface qualities of a culture and ignore its social and political concerns. It also does not project goals for social change outside the classroom.

Single Group Studies focuses on the experiences, contributions, and concerns of a specific ethnic, gender, or social group. Factual information is used to view a culture's history and contributions to society in order to facilitate an increase in self-awareness and self-esteem of students who belong to this culture and to examine issues of their group's oppression. However, Sleeter and Grant (1987) express concern that white educators may not include oppression and the need for social change in the curriculum. As in the Human Relations Approach, they may rely on stereotypical features of a given culture, ignoring culturally based perspectives and values. Like the Teaching the Culturally Different approach, this approach limits itself to specific groups, thus many other forms of cultural diversity and oppression remain misunderstood or are not given attention. Some areas of study may contain sexist or classist language and perspectives. For example, a Black Studies course may exclude the social and political perspectives of other races, failing to point out the correlation between the economic and social difficulties experienced by many people of color. Educators often treat Single Group Studies as an add-on to the existing mainstream curriculum, causing some dominant culture students to view
its content as nonrelated to their personal and social experiences. As a result, at the elementary through high school levels many students opt not to take part in class discussions and at the college level many students opt not to take a Single Groups Studies course as an elective. Thus, majority students as well as minority students often miss the opportunity to view the other's social perspectives or reevaluate prejudices through intragroup interaction (Grant & Sleeter, 1989; Pate, 1988; Payne, 1984).

The Multicultural Education approach to education "promotes cultural pluralism and social equity by reforming the school program for all students to reflect diversity" (Grant & Sleeter, 1987, p. 422). Focus on social issues is expanded to include those of gender, class, and exceptionality. It requires curriculum content, materials, and staffing to be more culturally inclusive.

Conflict between the social and personal goals of the minority student population and the teacher defined academic goals of the curriculum are positively effected by advocating the development of a curriculum that draws upon interests and experiences of minority as well as majority students. This ideology empowers minority students to contribute to what is defined as knowledge, making curriculum content culturally relevant to minority students (Banks, 1990; Cortes, 1981; Hicks, 1989). Issues of prejudice and discrimination are integrated into the
curriculum, employing critical thinking skills to inhibit stereotyping and to examine social issues from multiple perspectives (Pate, 1988; Payne, 1984; Walsh, 1988).

The Multicultural Education approach challenges the dominant canons in education by recognizing and valuing differences in learning and communication styles, thereby providing a greater opportunity for academic success (Banks, 1981; Cortes, 1981; Conard, 1988; Sapon-Shevin & Schneidwind, 1990). Within the Multicultural Education approach, the use of heterogeneous student study groups serves to further the effort to combat stereotyping and prejudice formation within the classroom (Grant & Sleeter, 1989; Johnson, Johnson & Maruyama, 1983; Johnson, Johnson, & Holubeck, 1986; Kagan, 1989; Slavin, 1980, 1983; Sharon, 1990). Sleeter and Grant (1989) view cooperative group activities within the Multicultural Education approach as an opportunity for students to develop an appreciation for diversity, and skills and attitudes needed for cooperation. However, they fail to note that the form which group cooperation takes determines its effectiveness in contributing to positive interethnic and intercultural attraction. Academic competition among cooperative groups may have a negative effect on student social interaction (Johnson, Johnson, & Holubec, 1986; Johnson, Johnson, & Maruyama, 1983; Sapon-Shevin & Schneidwind, 1990).
Slavin (1986) states that "tightly structured, cooperative groups focused on knowledge and skill acquisition in teacher-directed classrooms can be effective in raising academic achievement even without teaching social skills" (Sapon-Shevin & Schneidwind, 1990 p. 172). Used in this manner, Cooperative Learning is a management tool rather than a vehicle for improving social skills needed for constructive ethnic and cultural interaction. Sapon and Schneidwind (1990) suggest that Cooperative Learning must become a means of fostering the internalization of social skills that can be applied to all aspects of a student's life. They believe that teachers should give students the opportunity to practice listening, criticize ideas and not people, and resolve conflicts through intragroup interaction. Once some of these skills have been acquired, teachers should provide learning experiences in which they must manage their own behavior. As a result, students may become aware that cooperation is a choice and that, that choice gives them the power to solve difficult problems and make changes in social inequality.

_Education That is Multicultural and Social Reconstructionist_ extends Multicultural Education concepts by striving not only to evaluate the need for social change, but also to provide students with the skills to effect social change. Students examine social issues by employing
democratic decision making and student-community interaction. Conflicts among cultural perspectives become vehicles for positive learning experiences. Through the curriculum content, social and political issues are analyzed and options for initiating possible social change are evaluated and implemented. However, it is necessary to use caution in order to avoid forcing students to take part in activities that conflict with their cultural values or those of the surrounding community (Banks, 1988; Grant & Sleeter, 1989).

**Multicultural Art Education: Addressing Cultural Conflict**

The study of the visual arts can be used to create an awareness of social values and perspectives of a culture. This can be achieved through a critical examination of its aesthetic production, aesthetic production variance within a culture's socioeconomic structure, and the social interaction of its artists with the communities in which they choose to live and work (Chalmers, 1981; Hicks, 1989; Wasson, Stuhr, Petrovich-Mwaniki, 1990; Freedman & Stuhr, 1990). Historically, "the visual arts have been used to perpetuate and maintain cultural values,...to urge or promote change in cultural values,...and to decorate and enhance the environment" (Gerbrands in Chalmers, 1981 p. 7). Expanding on this ideology, what is perceived as art not only depends on the artist, but also on the social and
political perspectives of the culture viewing the artifact (Chalmers, 1981; Stuhr & Freedman, 1990). Although group-sanctioned artistic traditions can strengthen social bonds within a culture, they can also serve as cultural barriers to the acceptance of outside-group perspectives (Chalmers, 1981; Daniel, 1987; Hicks, 1989; Stuhr, 1987).

Like the field of general education, art education has sought to respond to the demands for social, political, and educational equity through multicultural education approaches. Parallels between the multicultural approaches found in general education can be found in art education. Discipline Based Art Education curriculum content, used in conjunction with exemplars that are multiethnic in scope (Grigsby, 1977), is aimed at making connections between the arts and experiences of minority cultures and those of the dominant culture. An art education approach that utilizes this type of curriculum approximates the goals of Teaching the Culturally Different multicultural approach (Stuhr, 1990). However, this approach still contains biases related to gender, class, race, and ethnic art. What is defined as knowledge in the visual arts is often reflective of the perspectives and aesthetic values of the dominant culture and upper to middle class. The resulting curriculum is often in conflict with the aesthetic values and perspectives of minorities and persons of lower economic standing. Contributions to the visual arts by minorities and women are
often trivialized by "adding on" exemplars of their work to a male dominated and Eurocentric curriculum (Hamblen, 1990; Hicks, 1989; Stuhr, 1987; Spruill-Fleming, 1988).

The Human Relations approach attempts to promote an understanding and valuing of cultural diversity through the examination of the unusualness or surface quality of the artistic production of minority cultures. Many art educators express concerns related to this approach. They believe that in order to effectively prepare students to live in a culturally diverse society, art educators must allow their students to gain both the knowledge of culturally diverse artforms and the social and political context in which they are produced (Chalmers, 1981, 1987, 1990; Wasson, Stuhr, & Petrovich-Mwaniki).

Art educators utilize a Single Group Studies approach when they center the curriculum around the artistic production of a special cultural group. The aim of this approach is to support cultural pluralism (Stuhr, 1990). Although equity in cultural perspectives is sought when implementing this approach, its exclusive use can be counterproductive to the valuing of cultural diversity. Jones (1988) points out that the knowledge of only one culture can be as intellectually disabling as a shallow view of many cultures.
The Multicultural Education approach to art instruction seeks a total reform of the art education curriculum and the policymaking process to reflect the diversity of the nation and community (Daniel, 1987; Stuhr, 1990). While calling for cultural equity within the education process, this approach does not include the development of the knowledge and skills to directly effect social and political change within the arts establishment at the national, state, and/or community levels (Wasson, et al., 1990).

According to Stuhr (1990), "of these existing multicultural approaches, the one which would seem to hold the best hope for a truly democratic agenda for art education is the fifth one, the Multicultural and Social Reconstructionist position" (p. 4). Education That Is Multicultural and Social Reconstructionist empowers students to challenge the canons of the dominant culture regarding what constitutes art by providing them with knowledge and learning experiences based on critical analysis and collaborative investigation (Stuhr, 1990).

Wasson, Stuhr, and Petrovich-Mwaniki (1990) advocate that a socioanthropological perspective be applied to multicultural art education. Within their basic guidelines for the implementation of a multicultural art education curriculum, the personal experiences and knowledge of the student are considered valuable resources for art curriculum
content. The goal of this approach is to empower students to contribute to their own education, to examine what is defined as art, and to examine what social perspectives affect its value. An ethnographic method of collaborative inquiry is used to study artforms within the sociocultural context of the dominate culture, the students' cultures, and cultures other than their own. The curriculum is able to provide opportunities for students to view issues related to the production and valuing of art from multiple perspectives by including and utilizing of the students' various cultural perspectives and personal experiences, along with those of the dominant culture. This renders the learning environment more democratic and allows the learning-teaching roles to be shared among the student, teacher, and community. A critical examination of personal biases can be made through the curriculum content and instructional strategies. Issues of social class, gender, age, and ethnicity are examined relative to the ways "various sociocultural groups make, look at, respond to, talk about, utilize, and value art" (Wasson et al., 1990, p. 9). Democratic social change is believed to begin with allowing students to analyze the sociocultural context in which an artform is found. By employing collaborative investigation of the production and valuing of a given art form within the context of the culture that produces it, students are provided with the opportunity to discuss and negotiate their personal
perspectives regarding any perceived need for social change and the appropriate way in which to initiate it. Wasson, Stuhr, and Petrovich-Mwaniki (1990) also believe that this form of investigation and analysis may effect the way that teachers, students, and communities produce and value art. Both Education That Is Multicultural and Social Reconstructionist in approach and socioanthropological perspectives as applied to multicultural art education view conflict of cultural perspectives between students during the investigative and analytical processes as an opportunity for learning and for the formation of a world view regarding the nature and function of art.

The evaluative process of a socioanthropological multicultural approach to art education strives to measure the successful distribution of student responsibility and the valuing of perspectives shared during the decision-making process, data collection, and synthesis of information. Informal discussions and written evaluations take place concerning the quality of the gathered information and the form of student/classroom action taken (Wasson, Stuhr, & Petrovich-Mwaniki, 1990).

Cortes (1981), like Wasson, Stuhr and Petrovich-Mwaniki (1990), believes that multicultural curriculum should include the study of the students' personal cultural experiences and values and those of the
communities in which they live. He refers to the cultural and demographic based informal knowledge that students bring to the classroom as the "societal curriculum." Cortes sees it as having a direct influence on the success of formal education. Through the societal curriculum, students develop a sense of self-worth, as well as formulate ideas that can lead to the acceptance of multiple perspectives or to the development of prejudicial biases. Utilizing the societal curriculum as an initial resource for looking at and talking about art, the art curriculum content becomes more democratic and culturally relevant. This process helps to close the gap between the personal experiences and social goals of the students and the academic goals for understanding the nature and function of art that the teacher may have for them.

Interpersonal and procedural conflict can be addressed through the approach's use of collaborative methods of inquiry. It provides the opportunity for students to use critical thinking and problem solving skills to confront and negotiate differences in procedural and communication styles, to examine and negotiate differences in personal perspectives about the production and valuing of art, and to evaluate prejudices and personal biases about the perspectives of other cultures as expressed through their art production.
Cooperative Learning: Effects on Cultural Conflict
Within a Culturally Diverse Classroom.

Negotiation and collaboration require the development of social skills if the educational goal is to effect positive interethnic and interpersonal relations within the culturally diverse classroom (Gay, 1981). Placing students in heterogeneous groups within the classroom does not ensure that positive relations and attitudes will occur among ethnically or culturally different students (Johnson, Johnson, & Maruyama, 1983; Sapon-Shevin & Schneidwind, 1990; Slavin, 1990; Sharon, 1990). Early research showed that it was the nature of contact between culturally different groups, not the frequency, that promoted positive or negative intergroup attitudes (Allport & Kramer, 1946). By structuring positive or negative goal interdependence between majority and minority students during learning situations, teachers influence student academic achievement, the pattern of student interaction, and the interpersonal attraction that may develop between them (Johnson & Johnson, 1982, Johnson, Johnson, & Holubec 1986; Johnson, Johnson & Maruyama, 1983; Sapon-Shevin & Schneidwind, 1990; Sharon, 1990).

Three types of goal structure are traditionally found in the classroom: individualistic, competitive, and cooperative (Deutsch, 1949, 1962; Johnson & Johnson, 1983; Johnson et al., 1983). An individualistic goal
structure requires the student to engage in and complete an assignment independent of other students. There is no interdependence among students, thus negating any sharing of academic achievement or cultural perspectives.

Within the competitive goal structure, the students' goals are negatively linked. Someone must lose in order for someone to win, thus lowering the loser's self-esteem and social status. Low achievement minorities are doubly penalized: first, by prejudice against lower status minorities and second, by the lowering of their academic standing (Johnson, Johnson, Tiffany & Zaidman, 1984). Also, true academic achievement often lowers within competitive goal structures because students focus on the grade, instead of on the acquisition of knowledge (Conard, 1988; Kohn, 1986). Competitiveness within the classroom only partially prepares students to function within society. Though some jobs rely on competitiveness for success, most jobs and relationships rely on individual accomplishments and social skills to contribute to the overall effort of the group toward the attainment of a completed task or product (Conard, 1988; Johnson & Johnson, 1982, 1983; Johnson, Johnson, & Holubec, 1986). Competitive goal structures contribute to a society focused on a better way to get ahead of others (Conard, 1988; Johnson & Johnson, 1983; Johnson et al., 1984).
Cooperative goal structure contributes to a social consciousness concerned with inequality and social change by facilitating the realization of a learning environment in which all students have an equal opportunity to learn and equal status within the group. Within the cooperative goal structure, academic goals can only be reached through combined individual and group accomplishments. Each individual's accomplishments facilitate the ultimate success of the group's goal attainment. Therefore, the group in turn promotes the accomplishments of the individual (Corard, 1988; Johnson & Johnson, 1982, 1983; Johnson et al., 1986).

Watson, in Johnson, Johnson, and Maruyama (1983), states that,

contact between members of different ethnic groups was likely to be more effective in changing behavior and attitudes than were such alternative experiences as exposure to correct information or persuasive communication, given that the contact met a number of conditions. These conditions are: positive interdependence, equal status contact, social norms favoring equalitarian cross-ethnic contact, attributes of group members that contradict prevailing stereotypes, and contact that promotes interaction on a personal as well as task level. (p. 6)

The Cooperative Learning approach to instruction focuses on intergroup and interpersonal instructional strategies that promote these conditions: the examination of issues from other group members' perspectives; recognizing
nonstereotypical characteristics of a cultural group on a situation to situation basis, rather than depending on generalized biases; the realistic views of collaborators and oneself; the development of self-esteem; and the realization of psychological and academic success due to positive interdependence with group members. The more these conditions are present during heterogeneous group interaction, the greater the expectation becomes for future positive and productive interaction between different ethnic and cultural groups. (Johnson & Johnson, 1981, 1982, Johnson et al. 1983; Johnson, Johnson, & Holubec, 1986; Sharon, 1990).

How Cooperative Learning is implemented determines its potential to educate students to be more socially aware of issues of inequity and social dominance. Intragroup cooperation with intergroup competition is still perpetuating a "we-they" mentality. "Students' views of others as threats are easily transferred to ethnic or racial groups or to any group different from their own" (Sapon-Shevin & Schneidwind, p. 171). This type of team approach may facilitate the production and legitimacy of negative intragroup tactics utilized to get ahead of others. The forms of group goals also vary. Some consist of extrinsic rewards such as group privileges, extra credit etc., whereas others are intrinsic. When collaborative
skills are taught within a cooperative learning structure, students are able to bring about their own and others' academic achievement and are able to positively affect the quality of interpersonal/intercultural relations that take place during learning. Students can utilize their gained knowledge of group dynamics and the circumstances that positively or negatively affect them, to solve cultural conflicts that may occur outside the classroom. During the process of pursuing academic goals, students can be encouraged to practice listening, to criticize ideas and not people, to think critically, and to resolve conflicts through negotiation. These acquired social skills gained through Cooperative Learning strategies enhance the students' ability to view social issues from multiple perspectives, challenge the status quo, and effect social change (Sapon-Shevin & Schneidwind, 1990; Sleeter & Grant, 1989).

Educators have stated that in order to help students value positive interpersonal/intercultural cooperation, teachers must examine all aspects of their teaching and must not isolate cooperative concepts within one lesson or part of the curriculum. Teachers should examine grading systems, games, seating arrangements, and achievement charts to evaluate their competitive versus cooperative nature in order to produce a more democratic, learning environment
(Banks, 1981; Pate, 1988; Sapon-Shevin & Schneidwind; Sleeter & Grant, 1989). Sapon-Shevin & Schneidwind (1990) believe that there must be "consistency between the process of cooperation and the content of what is being studied. Because the typical curriculum assumes competitive ideas, institutions, and relations as normative, both students and teachers are denied the opportunity to make important connections" (p.177). Many educators strive to inhibit cultural conflict by only changing or modifying what is taught. This denies the students the opportunity to redefine the nature and acquisition of knowledge, to share multiple perspectives regarding perceived social issues, or to practice positive interpersonal/intercultural negotiation (Johnson et al, 1986; Sapon-Shevin & Schneidwind, 1990; Sleeter & Grant, 1989). Other teachers strive to inhibit cultural conflict by restructuring student-student interaction within the classroom: making use of Cooperative Learning strategies, but avoiding the discussion of sociocultural norms and biases that influence what is defined as knowledge within a curriculum devoid of multicultural perspectives (Sapon-Shevin & Schneidwind, 1990). The ability of students to understand the dynamics of social and political inequity, collaboration through negotiation, and cultural diversity is determined by what is taught and how it is taught.
CHAPTER IV

CONCLUSIONS AND IMPLICATIONS FOR AN IMPROVED MULTICULTURAL EDUCATION WITHIN A CULTURALLY DIVERSE CLASSROOM AND SUGGESTIONS FOR FURTHER RESEARCH

Conclusions

I propose that a socioanthropological perspective as applied to Art Education That Is Multicultural and Social Reconstructionist be integrated with Cooperative Learning. These combined ideologies may provide an increased student understanding of intercultural and interpersonal conflict as it relates to the production and valuing of art. This same combination may also provide educational opportunities for students to examine their own culturally based biases and develop social skills needed to institute social change. By sending a message through both curriculum content and instructional strategies that cultural diversity is valued, both affective and cognitive learning may be effected. The need to utilize multiple perspectives, critical thinking, and cooperative social skills within the process of education may become more apparent to the student. I agree with the many social scientists and educators who believe that these skills can and need to be acquired through
ongoing learning experiences that are an integral part of the curriculum content, if positive cultural interaction is to occur within the classroom (Johnson, Johnson, & Maruyama, 1983; Sapon-Shevin & Schniedwind, 1990).

I also agree that the goals of socioanthropological perspectives as applied to Art Education That Is Multicultural and Social Reconstructionist may empower all students to individually and collectively effect change in the way society views and values diverse cultures and the art they produce. The achievement of these goals relies on the presence of educational opportunities for students to develop and apply cognitive and social skills. These skills are needed to democratically negotiate feasible ways of effecting social change. It is my contention that Cooperative Learning committed to multiculturalism, may facilitate the acquisition of these skills in the art classroom. Therefore, I feel that an integration of socioanthropological perspectives as applied to Art Education That Is Multicultural and Social Reconstructionist with Cooperative Learning strategies may serve to inhibit monopolistic, static, and stereotypical perspectives that lead to cultural conflict within the learning environment.

Implications for An Improved Multicultural Education

The proposed changes in multicultural art education can be realized through a change in political perspectives of art education policymakers. A theoretical shift from a
Eurocentric perspective to one which values the cultural diversity of the American population must occur at the federal, state, and local levels in order to effect widely accepted changes in curriculum content, instructional strategies, and art educator training.

Future art educators would need to become proficient in the methods of ethnographic inquiry to facilitate an understanding of the social and political issues surrounding the production and valuing of art. The dynamics of intercultural and interpersonal conflict must be made an integral part of studying classroom management and instructional strategies so that student educators become better prepared to create a democratic learning environment.

Practicing art educators should be called upon to evaluate the curriculum content and instructional strategies that they employ. Current educational practices should empower students to contribute to their own learning through the utilization of the cultural experiences they bring to the classroom. In conjunction with curriculum content, instructional strategies could facilitate the development of cognitive and social skills needed to address cultural conflict if students are to gain the ability to effect social change.

Parents, art educators, and civic leaders must challenge administrators and art education policymakers to research, fund, and promote these proposed changes in art
education programs if socioanthropological perspectives as applied to Art Education That Is Multicultural and Social Reconstructionist and Cooperative Learning are to be implemented on a broad and continuing basis.

Suggestions for Further Research

Collaborative ethnographic inquiry, as outlined by Wasson, Stuhr, & Petrovich-Mwaniki (1990) provides a theoretical basis for utilizing Cooperative Learning. The joint ability of these theories to positively affect student-teacher and student-student cultural conflict could be investigated through field studies of classrooms in which both are employed.

Longitudinal studies could be made by observing art classrooms that employ these theories individually and collectively. Comparisons could be made, regarding which theory is most effective in minimizing cultural conflict, to test my theory regarding the benefits of integrating socioanthropological perspectives as applied to Art Education That Is Social Reconstructionist with Cooperative Learning.

The ability to generalize such research would be confined to the age and grade level of the students observed in the study. However, once documented and evaluated, the aspects of the data which prove effective in minimizing cultural conflict within the art classroom could serve a
number of educational purposes. The data could be employed in a comparative study of the social and psychological effects of different multicultural approaches to art education in culturally diverse classrooms.

The results of the suggested research could be used to write educational resource materials in an effort to expand, modify, or change college level instruction of multicultural art education theory and practice. These resource materials could be used as instructional materials for continuing education classes for practicing art educators. In addition, these resources may encourage the development of new academic goals that aim to empower students to evaluate and effect needed changes in the way society defines, looks at, and values art. Finally, this research and resulting data could serve as a catalyst for re-evaluating how effectively current curriculum content and teaching strategies reduce student-teacher and student-student cultural conflict within the art classroom.
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