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MULTICULTURAL ATTITUDES AND
TEACHER PERFORMANCE IN ART
CLASSROOMS IN THE SOUTHWESTERN
CITY SCHOOLS OF FRANKLIN COUNTY

DISSERTATION
Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in
the Graduate School of the
Ohio State University

By
Alma Shealey Adams, B.S., M.S.

Ohio State University
1981

Reading Committee:
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Dr. Nancy MacGregor

Approved by

Department of Art Education
DEDICATION

Dedicated to the memory of my sister Linda Shealey, whose love for life, sincerity and strength, continues to serve as a source of inspiration. Dedicated also to Mrs. Eva Hamlin Miller, whose academic, professional and personal leadership continues to provide love and nurturance to my development.
ACKNOWLEDGEMENTS

This writer wishes to express her appreciation for the guidance and assistance given by Dr. Kenneth Marantz, my committee chairman. I am also indebted to Dr. Richard Kelsey and Dr. Nancy MacGregor the other members of my advisory committee, and to Dr. Ojo Arewa for his assistance and patience in this task.

Appreciation is given to Gary Guglechuck, Jolaine Scholl and Deborah Broadway who so kindly shared with this writer their knowledge of statistics in survey research.

To those educators in the Southwestern City Schools whose cooperation and time enabled me to pursue this study, I am deeply grateful.

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Many thanks are due to the Bennett College Family for their support and encouragement during my pursuit of this task.

Finally, to my many dear friends and family too numerous to name who provided constant understanding, guidance and support, the writer is sincerely grateful.

iii
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Studies in Multi-cultural Education. Professors Ojo Arewa, Richard Kelsey
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INTRODUCTION

We live in a multicultural society where diversity is a natural and real phenomenon which is not always respected. The Black revolts of the sixties initiated an all out thrust for improving opportunities for all people in this country. In these attempts a crucial concern for equality of education for all youth was voiced and demanded. The act of confronting the inequality in public education by this group, sparked overwhelming support and similar protests for equality education by other ethnics and minorities. These protests generated support for education that is multicultural. This meant also acceptance of cultural pluralism, which stresses valuing the uniqueness and contributions that each group has to offer for the entire society.

"The melting pot" ideology was once thought to be a positive way of attending to the diversity that exists in our society. The truth of this concept is questionable and termed by many educators as a failure (Abrahams 1969; Banks 1973). Unique group characteristics which were supposed to disappear in this concept are now valued as signs of individuality and diversity. As a result of the "melting pot" failure, the concept of pluralism and multi-
cultural education is receiving much attention in addressing the educational needs of youth in this country (Perimutter, 1974).

"Cultural pluralism does not seek to melt away cultural differences but proposes instead that schools encourage the cultural enrichment of all youth through programs which preserve and extend cultural alternatives" (Lovano-Kerr, 1977, p. 34). Educators according to Baker (1973) "are beginning to respond to the needs of ethnic groups and are perhaps for the first time in the history of public education attempting to assess the needs, goals and values of all of the people in our society" (p. 13).

Writers in the area of multicultural education like Geneva Gay, James Banks, Carl Grant, Eugene Grisby and others indicate that America is now being recognized by educators and administrators as a pluralistic society. Along with this recognition and realization that the schools in the United States are in fact populated by youth who are culturally diverse, special emphasis through humanistic channels seemed appropriate for this task. Multiculturalism encompasses the ideals of humanism and incorporates in its thrust a specific component in the education arena.

According to the Association for Supervision and Curriculum Development (ASCD) the essential goals of multicultural education embrace: (a) recognizing and
prizing diversity; (b) developing greater understanding of other cultural patterns; (c) respecting individuals of all cultures; and (d) developing positive and productive interaction among people and among experiences of diverse cultural groups (1977).

Eugene George cites several reasons why all schools should have programs that are multicultural: (a) Anglo-Saxon conformity approach is no longer tenable; (b) living in a pluralistic society which influences the lives of young people is necessary (c) improvement of self-concept is critical (d) an equal educational opportunity to learn is required; and (3) the development of cultural literacy is desirable (George 1977).

The schools have claimed a dominant role in the transmission of the cultural heritage. The classroom teacher therefore must be regarded as the key person to promote classroom activities and curricula that are diverse and consistent with the goals of multicultural education.

The topic of multicultural education seems to be a long-range one. One reason for its longevity is that desegregation has caused people from various cultural groups to be aware of a need to find some way of relating to one another. (O.E.A. 1979)

The atmosphere of many classrooms as a result of this process has changed from monocultural to multicultural.

The previous statement cited by the Ohio Education Association has been commonly echoed by many advocates
and proponents of desegregation and multiculturalism. Because teachers are products of their environments which reflect and are influenced by the majority culture thinking, they are unprepared cognitively and affectively to function effectively in classrooms which have diverse student populations. If these cognitive and affective competencies are not present, it seems highly inappropriate to expect that these teachers will be able to teach that which they do not know. The concept of desegregation and the physical changes (as a result of implementation) which have occurred over the past several years have generated particular problems for the pupils and teachers who find themselves a part of this situation. Thus, there has been, on a national scale a concerted effort to improve classroom instruction, interaction between students and teachers, and overall teacher performance in our schools.

Problem Statement

Since 1954 and the institution of desegregation the racial balance of schools have changed. As a result, desegregation caused a change in the kinds of students teachers meet in the classrooms which in turn led to misunderstanding between teachers and students. Because teachers are a crucial link between an educational process and a social process it is important that their attitudes be consistent with the multicultural atmosphere of their classrooms. Geneva Gay suggests that if teachers are to
become successful in these settings they must possess humanistic attitudes, appropriate exposure (field experience), and knowledge regarding other ethnic groups (Gay, 1978).

Despite the sensitivity generally aroused by any suggestions of influencing behavior, it is more important than ever that attempts be made to address the issue of interaction in the classroom. This is especially needed where the teacher interacts with children who have different ethnic/cultural backgrounds. The issue of teacher behavior has long been a concern of teacher education, and numerous attempts have been made to determine the ideal teacher in terms of behavior and performance. However it still remains unclear if there is an ideal teacher or if any one teacher is effective with all types of students.

Teacher behavior has generated interest in the areas of teacher attitudes, effectiveness, and performance (student and teacher), and overall classroom climate. To a large degree it is clear that there is a definite need to study and observe how teachers and pupils react upon each other in classroom settings. It is also necessary to identify and describe variables that are appropriate for successful teaching performance and positive attitudes in a multicultural setting. Thus, the purpose for this descriptive study will be:

To Describe Art Teacher Performance, Teacher Preparation And
Teacher Attitudes Towards Multiculturalism in Elementary and Secondary Art Classrooms in The Southwestern School District of Franklin County.

Questions of the Study

1. Are there differences in the attitudes of art teachers about multicultural art education due to type of school, age and sex?

2. Are there differences in the attitudes of art teachers about the art curriculum, students, and art instruction due to educational training and preparation for multicultural settings?

3. Are there differences in the performance of art teachers due to sex and type of school?

4. Are there differences in the preparation and training of art teachers for multicultural art education due to sex, age and type of school?

Importance of the Study

In 1979 Columbus, Ohio, like many other cities in the United States was forced to desegregate its schools. This meant that perhaps for the first time teachers involved in this process were faced with the tremendous challenge of working together in an academic environment that contained pupils from different ethnic and cultural backgrounds. It also meant that in some situations the teachers' cultural makeup was completely different from those students in their classrooms. "The process of school desegregation brings many changes, almost all of which have direct implications for teachers and members of the school community. Whether these changes are beneficial or harmful depends to a great extent on the attitudes of those

Several studies have shown that attitudes are a very valuable concern in classrooms which are representative of several cultural groups. In fact, in many instances teachers' attitudes and preparation may relate to performance of students and teachers in classrooms which are multicultural (Hawley 1976; Cornbelth 1977). Considerable efforts are underway by boards of education and administrators who are concerned about attitudes and teacher effectiveness in multicultural classrooms to ease the transition of desegregation. One example of this effort is The Desegregation Awareness Training Series published by the Ohio Education Association. In one aspect this program emphasizes the improvement of teacher attitudes toward cultural pluralism and humanism in education which supports a major concern of this study. Recent conversations with educators and experts involved in teacher preparation for multicultural education like Claudette Ligons, Charles Payne, Norene Daly and others have clearly indicated that attitudes, preparation and performance stipulated in the problem statement of this study are important factors to general education and to specific curricula areas like art education where diverse students come together. The historical mission of public schools to offer education for all according to their needs implies a need for
individualization in the process of educating. According to Dwight Webb, "The notion of meeting individual needs of students is a concept widely accepted as a desirable function of education" (Webb, 1971, p. 456). The focus on individualized education has been stressed as an essential component of multicultural instruction and has been similarly voiced by art educators to be vital in art instruction in the school's curriculum. Glen Heathen provides for sociocultural differences of the learner in his definition of individualizing instruction:

> Individualizing instruction consists of any steps taken in planning and conducting programs of studies and lessons that suit them to the individual students' learning needs, learning readiness, and learner characteristics or learning style

(Heathers 1977, p. 342).

According to an article "Diminishing the Opportunities for Resegregation," individualized instruction is linked to desegregation and multicultural class environments by the author's suggestion that the impact of school desegregation is conditioned, in part, by characteristics of the individual children involved. The author states that "each child is idiosyncratic, therefore, schooling needs to be individually planned and developed if we really believe that each person should have the right and opportunity for the maximum development of talents and capabilities" (Doughty 1978, p. 167). A partial listing by John
Paden (1978) has identified the following benefits derived from individualizing instruction in desegregated environments established by research:

- stronger relationships between teachers;
- instructional programs focused on individual students;
- healthier teacher attitudes toward students and their own work;
- positive relationships and involvement between schools and parents and between communities and schools.

Education by definition, according to Doughty is rooted in the culture of a people. His position is that a quality education cannot ignore the reality of a culture. Therefore a cultural perspective will focus instructional programs on individual students. "As educators we must find ways to use each child's cultural experiences as a base for the development of an individualized education plan" (Doughty, 1978, p. 167).

The need for recognizing and improving teacher's attitudes can be found in several studies which address the desegregated setting.

Ricardo Garcia suggests that teachers' attitudes in terms of discrimination are not intentional against minority and ethnic children, but are generally a reflection of majority attitudes that result from being reared in middle or lower middle class homes and communities away from minority and lower socioeconomic groups (1978). In an investigation of "The Relationship of School Socioeconomic Composition and Teacher Expectations," Felice and
Richardson (1976) hypothesized that with the influence of school socioeconomic composition considered, the more favorable attitudes of teachers toward minority students in desegregated schools will be reflected in a more satisfying school experience.

In an article on desegregation on teachers' attitudes towards pupils, the author indicates that the most serious question that arises from faculty desegregation is the effect that negative or fearful emotional conditions and attitudes among teachers will have on the children with whom they must work (Sherwood, 1972).

Despite the fact that little is known for certain about the nature and measurement of teacher personality or about the relation between teacher personality, attitudes and performance, these relationships remain significant to this study and are supported by Getzels and Jackson (1963) who argue that the personality of the teacher is perhaps the most significant variable in the classroom. Webb assumes the position that individual differences of teachers must be considered in these classrooms. He notes that:

We have not attended to the impact of the individual differences among teachers as they address themselves to this task. It seems reasonable to conclude that student individualization will be realized more fully if teacher characteristics are considered in attempting to create the most compatible teaching-learning relationships (Webb, 1971, p. 456).
A major factor of cultural diversity which contributes to the teaching-learning relationship is communication. Communication can be fostered through positive interaction provided for in a multicultural classroom. In their chapter on "Relationships Between Art and Culture" McFee and Degge stress the significance for recognizing similarities and differences among people and periods in order to better understand and communicate the dynamics of human living (McFee & Degge, 1977). Eugene Grisby further endorses communication and understanding as essential to art teaching when he says: "Art teachers with a better understanding of ethnic background and artistic heritage and with knowledge of contemporary contributions of artists from these ethnic backgrounds may be better able to devise strategies for more effective teaching of youth from these backgrounds" (Grisby, 1977, p 2).

Communication involves the process of exchanging information and understanding and is especially important when people who are engaged in such an exchange are not the same. Effective communication involves understanding between the person who is communicating the message and the one who is receiving it. In this regard communication and understanding support one another in classroom interaction.

It becomes important that in providing for multicultural education, the retainment of healthy pride and a
sense of one's own culture be given some priority while at the same time a development of respect and appreciation of people and individuals from ethnically and culturally different heritages be achieved.

If teachers are to develop the needed respect and appreciation for diverse cultural/ethnic groups it is important that they first be aware of and knowledgeable regarding their own culture. Understanding and communication on the part of teachers and students will be necessary to develop this awareness. Not only is understanding essential to communication in multicultural classrooms, it antecedes communication. Thus it is critical that teachers understand various cultures as they are trying to communicate to diverse student populations.

Self clarity is necessary on an intrapersonal level before any interpersonal understanding can be transmitted. Teaching is communicating, and without effective communication between students and teachers there can be no directed teaching and learning.

Several studies in multicultural education support the fact that the cultural communication issue has many times been considered crucial when teachers find themselves in classrooms with children from diverse backgrounds. An article by Jose Armas indicates that it is very often taken for granted that the communication process with culturally different children takes place as readily as
it might with children from Anglo cultures. Armas found that communication skills seem to be different between children and teachers. "Children come to school with nonverbal and informal communication skills, while most teachers receive training in verbal and formal communication skills, which causes problems of communication breakdown" (1977). He suggests that cultural differences are the number one consideration for the school when dealing with children from diverse backgrounds.

Herbert Foster describes efforts to educate disadvantaged children as being a failure because most teachers and administrators have been unable to transcend the gulf between their culture and the students (Foster, 1968).

Research in art education has to some extent indicated that art instruction can be organized to meet the needs of all citizens (Feldman 1977; Lovano-Kerr and Zimmerman 1979).

Specifically in the area of art education, multiculturalism seems to play a significant role. In his writing "Art and the Image of Self", Feldman describes the function of education as that of assisting people of every social class and all ethnic and racial origins in the formation of valid self-images. More specifically, this author believes that the art educator should regard himself as a "cultural worker- one who uses artistic images to throw light on particular cultural and
psychological dilemmas" (Feldman, 1977). Clearly, the awareness of self is important for the promotion of multicultural education and fostering cultural pluralism. Historically, according to Feldman, art has performed the function of providing an imagery of self for all peoples. One of the categories of student growth cited as important in the literature on multicultural education has been self-concept. Advocates of this philosophy indicate that many students' self-concepts have been limited in some way because of stereotypes very often perpetuated unconsciously by the schools.

In this regard it seems appropriate that the goals and objectives for enhancing multicultural education and improvement of self-concept be addressed in the art classroom by the art teacher in charge.

Because communication and understanding within cultural groups are important factors for multicultural education, it is believed by art educators like Lovano-Kerr and Zimmerman that education, specifically art education, is a powerful way of transmitting the concept of cultural pluralism to all people (1979). According to these authors, "historically the area of art education has stressed active participation in culturally different learning experiences, and has the natural potential to emphasize the diverse cultural values inherent in the arts." (Lovano-Kerr and Zimmerman, 1979, p. 34).
Art educators like McFee, Lanier, Chalmers, and Feldman indicate that current art education theory and practice has to some degree overlooked the social values inherent in art. They feel little attention has been given to the social, cultural and anthropological dimensions of art when compared to the psychological dimension (Lovano-Kerr 1979). A position taken by June McFee in her book *Preparation for Art* is that art is an integral part of culture and because it involves a transmission of values and attitudes it can be a very effective means for learning about society. Awareness of the functions of art in many subcultures will enable children to learn to respect and understand cultural pluralism in our society (McFee, 1961).

Much of the writing supporting art in the general school curriculum, views it as essential to the complete educational development of the child and as a necessary part of the foundation of the educational program needed by all children (Feldman 1977; Chapman 1978). Art educators like Lovano-Kerr advocate that multicultural art education is of value for everyone in our society. Exemplifying her position is the Arts in Multicultural Society Project (AMSP) instituted at Indiana University to implement the concept of valuing cultural diversity. Likewise Laura Chapman cites obvious parallels between the goals of art education and general education in *Approaches*
to *Art in Education* emphasizing the significance of art education to the general education curriculum (Chapman, 1978).

If it is true that multicultural art education is of value for everyone and our democratic ideals are based on a multicultural concept, projecting these values held by society through the art classroom is most important for art educators who teach in classrooms which are culturally diverse. The visual qualities which are a part of the art process indicate that art can be a very effective means for learning about society. A necessary part of this learning about society will be enhanced for our youth, if the art curriculum provided for understanding of one's own and other cultures as well. The art classroom can serve as a vehicle toward visual learning for children especially when different cultural backgrounds are present.

In an earlier comment made by Edmund Feldman (1977), it was pointed out that historically art has stressed active participation and potential to emphasize cultural values inherent in the arts. Even though this has been the case it will be the art teacher who will be a facilitator of such cultural transmission, at least within the context of formal schooling.

**Scope and Limitations of the Study**

This study is designed to describe teacher attitudes, preparation and performance in art classrooms in a rural
suburban school district. Since the investigation is descriptive, cause and effect cannot be determined. What can be shown is relationships among variables.

The character of the sample of teachers suggest some limitation since they are all volunteers and were not randomly selected. All participants chose whether or not to complete the questionnaire. Likewise, an additional decision was made on the part of the participants who agreed to the classroom observation conducted by the investigator. Participants involved in the observation portion of the study were paid volunteers.

A definite limitation of this study is the small sample utilized. It may however prove valuable because of such a limitation. Perhaps persons who volunteer for a study of this nature because of the sensitivity involved, might be more open to cultural understanding and awareness.

Teacher's attitudes in art classrooms towards significance of training and interpersonal behavior may be greatly influenced in such settings, which may alter written responses towards multicultural issues in these classrooms.

Because of the self-selection process the risk of data contamination is likely to be greater. The fact that the art teachers who volunteered for the observation were aware of the observation may have altered their overall behavior during the observation period. Self-selection would also mean that the sample may not be representative
of the population. Generalizations can only be made for the school district surveyed in this study and may not be applicable to other samples in different districts.

**Definition of Terms**

The following operational definitions will be used:

**Anglo** is another term used for Caucasian.

**Teacher Preparation** will be used here to mean that training—formal (academic) or otherwise i.e. (in-service, pre-service, community involvement and background) directed towards teaching cultural/ethnic populations.

**Teacher Performance** refers to the manner in which a teacher imparts knowledge and insight into the elements of multicultural education. Performance will refer to that behavioral outcome indicated on a rating scale.

**Learning** a process of acquiring concepts or knowledge resulting in observable behavior change.

**Attitudes** mean that response favorable or unfavorable to a person, group, idea or situation. Attitudes will refer to those opinions beliefs or responses indicated on a rating scale.

**Culture** refers to the attitudes, values and acceptable behavior of people from a common heritage.

**Ethnic** refers to the national origin and cultural characteristics of an individual or group.
Summary

This study has two major components, both of which are concerned with the art teacher. (a) one part is concerned with attitudes, intrapersonal understanding and cultural communication regarding multiculturalism in art classrooms (b) the second part is concerned with classroom interaction and interpersonal communication between teachers and students in art classrooms which are multicultural.

In an attempt to improve interpersonal communication and to organize content reflecting more culturally diverse curricula, the public school must concern itself with those who will ultimately serve as transmitters. The success of education in the desegregated setting will depend on the teacher who thus becomes the focus of this study. Traditionally, with an emphasis on the "melting pot," all groups in our society had been expected to conform to a mono-cultural society. This societal attitude, however, could not survive in such a complex society. Dramatic changes in both American society and in education during the 19th century according to Newman (1977) indicates that American society was transformed from a structure of "segregated pluralism" to one of "integrated pluralism." These occurrences bring with them concerns and changes in public education which address key areas for multicultural classrooms: curricula,
interpersonal communications and teacher preparation and behavior.

We must face the fact that since we do not live in a monocultural society, working within the realities of a multicultural society is a must. Much of the research indicates that while the needs of many of our young in this country have been left unattended, these oversights will no longer be tolerated. The gap between cultural ignorance and cultural justice must be bridged. It is further believed that multiculturalism as a process for education can begin to bridge this gap and balance the scale of inequality.

According to an article by Richard James, "Multicultural Education: NCATE Standard Rationale" (1978), four conclusions regarding the concept of multiculturalism seem to support the premise of this study:

1. Learning experiences currently being provided by schools do not adequately meet the needs of all children and youth.

2. Cultural, racial and ethnic factors do contribute to the inability of schools to meet the needs of all students.

3. Teachers play a central role in determining the nature of the instructional program and how it is implemented in the classroom. They also determine, to a substantial degree, the extent to which the instructional activities respond to the needs of all students.

4. Teacher education programs do not provide opportunities for prospective teachers to gain skills and competencies needed for establishing an environment where the success of all students is possible and is expected (p. 20).
Research shows that teachers and students who share a common culture, experience fairly well-coordinated interchanges in the classroom. It has also been revealed that the meaning of behavior is not the same across cultures and very often contribute to ineffective communication and interchange in multicultural settings. Of equal importance to the context of this interaction is the task of identifying and measuring teacher effectiveness. Commonly agreed upon measurable criteria or standards for judging this effectiveness has not yet been sufficiently produced by researchers (Harris 1960). Additionally, researchers tend to suggest that the lack of adequate effectiveness criteria is largely responsible for our ignorance of the factors which account for success in teaching. The extent of effectiveness and attitudes regarding students, the subject matter area and the concept of multiculturalism are all contributing factors to cultural understanding and interpersonal communication in desegregated classrooms.

Competence in establishing interpersonal relationships and knowing how to utilize effective communication skills are necessary conditions for becoming an effective teacher. This competence can further be accomplished with adequate examination of self. Collins (1975) points out that the majority of teachers often prefer "knowledge about" minorities as substitutions for coming to grips
with the examination of their true feelings. On the other hand minority teachers often times feel they already understand the problems of oppressed groups. There is no successful way for teachers to deal realistically with children from different ethnic groups if they are not sure of who they are that is they are not sure of the personal attitudes, biases and feelings which they hold. These attitudes can be uncovered provided teachers are given opportunities to confront the issues and beliefs they hold regarding teaching art for multicultural populations. Likewise, researchers need to be aware of not only how art teachers perceive themselves, but how this perception effects how they perceive art education's significance in this environment. Such confrontation procedures and methodology will be possible through survey research techniques. Once attitudes are confronted and realized more meaningful steps can be taken to address the much needed curricula concerns.

The goals of multicultural education endorse confrontation in its philosophical statement and its expectations of understanding, acceptance and affirmation.

While there is sufficient support for increased cultural communication and general acceptance of cultural pluralism and individualized instruction through multiculturalism, there is a lack of research on cultural pluralism, teacher behavior and attitudes in art
classrooms. Of further importance is that art educators have indicated a particular need for teacher preparation in the cultural dimension of art education.

Finally, it is indeed a reality that in most instances we are unable to segregate our attitudes from what we do. The attitudes of art teachers, their training are all significant components of the efforts in this research and may perhaps determine to what extent positive interaction and performance will occur in these classrooms.

Generally in our private lives our attitudes and interests influence our participation in various activities. It would seem only natural that a teacher's attitude and interest towards a particular subject area such as art might influence the quantity and quality of instruction in that particular area (Grossman 1971, p. 65)
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CHAPTER II

REVIEW OF THE LITERATURE AND RELATED RESEARCH

This study is concerned with (a) attitudes and understandings teachers have about multiculturalism and art education, (b) teacher preparation for multicultural classrooms, and (c) classroom interaction and cultural communication. Therefore, the review of the literature includes all of these areas.

The Issue of Multiculturalism

Although diversity has always existed in the United States it has not always been recognized as worthy. From an educational standpoint, this is reflected in the curriculum of public schools which is designed by and for white middle class Americans (Cross et al., 1977). Because of the inconsistency between the diversity which exists in the American society with that of the academic curricula presently operating in most schools in this country, a true pluralistic curriculum reflecting a democratic concept has not yet been realized.

Multiculturalism entails the democratic concept inclusive of all peoples, the minority and the majority. The term encompasses many cultural groups based on
characteristics such as race, ethnicity, religion, language and income. Multiculturalism grew out of the concept of cultural pluralism which has several dimensions. One dimension is the diversity of cultural differences within groups as well as between groups. Another is the fluidity factor which describes the phenomena of some individuals of a subculture who might participate fully, or in a limited sense in the dominate culture (Lovano-Kerr and Zimmerman, 1977). In a general sense multiculturalism refers to the acceptance of and or coexistence of many different cultures.

Multicultural education then, seeks to prepare one for understanding and participation in several cultural groups. Academically, multicultural education should provide multiple learning environments consistent with the academic and social needs of students. Because of differences in race, sex, ethnicity and social class and backgrounds of students, these needs may vary. In addition to developing their basic academic skills, education that is multicultural should help students develop a better understanding of their own backgrounds and of other groups that make up our society. Through this education process multiculturalism should assist students to:

Acquire a respect and appreciation for cultural diversity.

Overcome ethnocentric and prejudicial attitudes.

Improve their ability to critically analyze and
make intelligent decisions about real life problems through a process of democratic inquiry.

Seek to preserve and extend cultural pluralism.

Deal with the social and historical realities of American society and help students gain better understanding of the causes of oppression and inequality and the ways in which they may be eliminated (Banks, 1977).

Advocates of multiculturalism have suggested that, multicultural education would seek to improve overall interpersonal communication and humanistic understanding that would contribute greatly to society. The following societal implications suggested in the proposed guidelines for the Michigan State board of Education are significant outcomes of multicultural education:

There would be greater possibility for staffing institutions, particularly human service institutions, with individuals knowledgeable about and concerned for people from culturally diverse backgrounds.

There would probably be more understanding of and response to societal needs particularly those needs which tend to be concentrated in differing cultural groups.

Interpersonal relationships among people would be more open and humane when such relationships cross cultural lines.

Individuals would tend to be more involved in activities designed to promote common good because they would be more knowledgeable of the impact of such activities on all cultural segments of society.

American society as a whole would receive some stimulation and direction toward a more open multicultural pattern (1976, p. 27).

A variety of meanings and conceptualizations have been attached to the term multiculturalism. The literature
indicates that conceptualizations have sprung from three basic categories.

The first approach described by Gibson (1975) is Benevolent Multiculturalism or education of the culturally different which provides equal education for culturally different students. This viewpoint is based on the assumptions that (a) there are fundamentally and important differences between mainstream culture and minority ethnic group cultures, (b) mainstream cultures dominate the U.S. public schools, and (c) incompatibility exists between home and school culture with children from minority ethnic groups.

Additional support for this approach has been voiced by James Banks in his article "The Implications of Ethnicity for Curriculum Reform." Banks presents various ideologies related to ethnicity and pluralism in the United States and argues for individuals to develop a commitment to his or her ethnic group, especially if that group is oppressed. It seems that the pluralist's position described by him indicates that each individual of an ethnic group has a moral obligation to join the liberation struggle. Banks suggests that it is unlikely that inclusion and participation within a society can be successfully obtained until one has "closed ranks within." Keeping with the specifics approach, Banks indicates that learning materials should be culture
specific enabling each child to function more successfully within his or her own ethnic culture (Banks, 1975).

Proponents of benevolent multiculturalism do not demand school conformity, but propose as an alternative, educational programs which will address the special needs of the culturally different, i.e. those who are peripheral members of the mainstream culture and whose primary social performance is in some other cultural unit (Gibson, 1975, p. 6).

On the other hand, Hilliard (1974) rejects this approach because it implies that oppressed groups receive help and have little to offer a helper.

The second conceptualization of multiculturalism is education for cultural understanding. According to Gibson, this approach is different from benevolent multiculturalism because it is not intended for culturally deprived groups and it is not directed for a specific group. Instead it is intended for all students and it focuses on education about cultural differences. Those groups most oppressed and assimilated into the American mainstream were the first to demand education of this sort. In 1972 congress recognized and passed a bill which established The Ethnic Studies Heritage Programs Act which constituted preparation of materials on the contributions of minority groups to America for use in schools and for training teachers. This
was conceived of perhaps as an ideal way of promoting cultural understanding, but was ineffective to a large degree because the materials went unused in the public schools. If teachers are not properly trained to use such materials it is highly unlikely that they will be successful or comfortable using them. Further it should not be assumed that cultural understanding alone will combat discrimination and inequality. Teachers cannot inject materials into any curriculum effectively without prior understanding themselves. A package approach would seem inappropriate primarily because inappropriate utilization could be costly to students and educators. In his article "Teaching for Ethnic Literacy," Banks notes that "knowledge about one's own ethnic group is insufficient to help students to attain a liberating education and to fully grasp the complexity of the experience of their own ethnic group or the total human experience" (Banks, 1973, p. 1). Much of his writing supports the value of ethnic content from an interdisciplinary perspective needed by all students to help them understand themselves and the social world in which they live.

From this investigator's point of view, if one were to identify cultural understanding as a social problem, it would be unlikely that this approach would be totally effective without attending to the sociological problem in this country as well. A cautious approach for
cultural understanding is expressed by Perlmutter (1974) who notes: "in terms of ethnic understanding teachers must understand how various ethnic groups differ or agree on how they must meet these needs. For example middle class Italian students experience different needs than do poor Puerto Rican inner city students, which can influence their behavior or learning" (p. 3).

It is also important to note that the concept of multiculturalism as projected by NCATE and ASCD (1977) suggests that this concept should promote acceptance of values and appreciation. Understanding will not necessarily guarantee appreciation or acceptance.

A third approach to multiculturalism is education for cultural pluralism. This approach seeks to preserve and extend cultural pluralism in American society, and stems from the rejection by ethnic minorities of an American "melting pot." Advocates of this viewpoint feel that cultural assimilation and cultural fusion has caused Anglo-American domination and oppression. In terms of curricula, cultural pluralists propose that the schools should seek to extend pluralism through school programs which will put minorities on an "equal footing" with the majority culture. In his position for the cultural pluralists approach Leonard Valverde suggests that the regular educational programs must be replaced by education that is multicultural (Valverde, 1977). Curricula materials and
teaching styles which are culture specific seem to be favored by this group. Those who support this position believe that maintenance of cultural diversity is critical to the survival of particular groups as they operate within the context of a larger group. This approach to multiculturalism seems to combine its focus on specifics which recognizes differences within groups, but it also provides for in its philosophy allowance and recognition of other groups to co-exists. Although there does seem to be similarities between this approach and the first, the latter approach does not exclude recognition of other cultural groups.

While this investigator might agree that some distinctions ought to be made with respect to ethnicity, a pluralistic approach would serve more as a support base for education which is multicultural. The intent of pluralism is to preserve identity among groups while extending these identities between groups as they operate congruently.

The philosophies of multicultural education presented in the literature are varied in approaches and meanings. Clearly the conceptualization and in many cases the approaches although varied, share in the concern for educating children who are different in background. Much of the thinking tends to equate and limit multicultural education as an emphasis for the school overlooking the
educational process which occurs outside of the school. It is evident from these approaches that major reemphasis and restructuring will be necessary in public education to devise a strategic approach beneficial to all youth. It appears that an effective plan might incorporate some aspects of each of these views.

**Melting Pot**

In order to deal effectively with the concept of multiculturalism, one must also become familiar with its opposition to the "melting pot" ideology.

In terms of definition, the melting pot essentially meant that ethnic groups different from the dominant culture in American society would be fused into formulating a new type of individual. (Citron, 1977) The melting pot despite its inappropriateness and illogical perspective was thought by many in this country as an ideal way of attending to the diversity among people. The idea of the melting pot according to Grisby (1977) was rooted in the values of the major population whose heritage stemmed from Europe and England.

One of the first and initial attempts of the melting pot indicated by the literature is its attempts at assimilation and homogenization. Negative attitudes regarding immigrants and others who were not natives of this country are deeply seated in American thinking and can be noted as early as 1818 by John Quincy Adams who
If immigrants coming to American cannot accommodate themselves to the charter, moral, political and physical, of this country with all its compensating balances of good and evil, the Atlantic is always open to them to return to the land of their nativity and their fathers. (Perimutter, 1974, p. 1)

In an attempt to promote the concept of the melting pot, efforts were made to establish cultural homogeneity. One of the first steps towards achieving this cultural homogeneity was the establishment of a single national language. In an article on cultural pluralism Seymour Itzkoff tells us that:

Benjamin Franklin himself was suspicious of any other tongue but English and wanted the schools to wean the Pennsylvania Dutch from their foreign accents (Itzkoff, 1970, p. 385)

According to this author, the assimilationist endeavor became the principal activity of the public schools throughout the last century and well into our own. The thinking was that Americanization was necessary since these immigrants constituted a threat to our democratic ideals. (Grant, 1975)

The conceptualization of this assimilation internalized with the melting pot concept also had its impact on education. As early as 1909 the schools also claimed their role in the assimilation process for all of those persons not of the Anglo background. The schools viewed their task as one of implanting in children the Anglo Saxon conception
of law and order with hopes of producing a "Model American" citizen.

The melting pot ideology has been challenged and criticized very strongly by advocates of multiculturalism because it creates feelings of inferiority and projects attitudes of superiority. Differences in this society have fallen short of being adequately realized as differences, and have been too often associated with inferiority and deficiency. If children are taught that they are inferior then they will develop negative concepts about themselves. This is especially true with disadvantaged groups who are many times affected academically by this negativism. Cultural differences may directly influence a child's self-concept as well as his academic performance. "Children who view themselves...too raggedy, too dirty, too black...to visit a museum can hardly expect to view themselves potentially academically successful" (Poinsett, 1967, p. 52).

Attitudes of inferiority found in the writings of Herkowitz in the 1930's were not well received by the Black or White communities. According to him, Africanism in the behavior of Black people was not sought by scholars because the African experience was defined as disgraceful (1938). Attitudes of this sort serve as examples of ethnocentrism and superiority perpetrated by the melting pot concept.
Today the melting pot concept of a culturally homogenous America is in conflict and dispute. Two reasons according to Grant (1977) seem to be the basis for this disagreement. First, is that a basic American Right—forcing a person to become something other than which he or she wishes to be is a violation of their basic American Ideals. The other is that social observers and social scientists have proved that the melting pot as an analogy of reality is just not valid (Grant, 1977).

**Interpersonal Communication in the Classroom**

Because there has long been a concern among educators regarding the incompatibility that exists between students and teachers with regard to social, ethnic and cultural background the literature in this area is vast. Therefore the review will focus on background differences, attitudes, and behavior relative to classroom interaction.

Studies indicate that differences in the background of teachers and students tend to affect how teachers perceive some students, how students perceive themselves and how these attitudes alter learning in classrooms which are multicultural.

Ricardo Garcia suggests that although most teachers do not intentionally discriminate against minority students they generally reflect majority attitudes as a result of having been reared in middle or lower middle class homes and communities away from concentrations of minority and
lower class socio-economic groups (Garcia, 1978). Teachers must recognize that students may bring differences to the classroom characteristic of their background, and should not be criticized or viewed as distasteful threats of nonconformity, or deliberate disruptions in the classroom.

A negative assessment of teachers in most urban schools is usually common because of the conflict of values and life styles between students and teachers. The discipline problems described by Ornstein (1972) in these classrooms result in emotional and physical exhaustion of teachers. Teachers and students victimize each other. The system according to this author enforces the teacher's indifference for teaching. Therefore teachers are not responsible for inadequate instruction in these schools. Teacher training is labeled as part of the problem since it consists of mere descriptions, recommendations, anecdotes, stories which are inappropriate and unrealistic for some classrooms. Therefore in Ornstein's opinion, "teachers who teach in these environments might be eager, but usually doomed to failure" (p. 288).

In "Teachers, the Middle Class, the Lower Class," Tenebaum regards students as the victims. He proposes that lower-class children should not be forced into middle class molds. Instead it is suggested that it should be
recognized that some children will never be able to achieve this, and by imposing on them might make them feel like failures (Tenebaum, 1963).

Tenebaum presents a very ethnocentric view regarding middle class superiority by assuming economic status would conflict with a student's academic ability to be successful in a middle class society. It represents majority superior attitudes which might well impede the academic growth of students and may serve to project negative self concepts among learners.

Interpersonal communication can be facilitated in classrooms if teachers are knowledgeable regarding aspects of development and background differences. Misunderstanding and confusion is more evident in classrooms when unrealistic attitudes are more prevalent among teachers. "Teachers seldom have sufficiently acquainted themselves with the anthropological, sociological and cultural differences among learners. "Too frequently, the values which they attempt to promote in their classrooms are in conflict with the realisms to which students have adopted." (Fearing, 1962, p. 79) Additional studies dealing specifically with cultural backgrounds between teachers and students reveal deep-seated attitudes, apprehensions and differences among teachers and students in multicultural classrooms (Girvetz, 1975; Faulkner, 1976).

According to a study by Geneva Gay, many teachers
from middle class backgrounds trained in Anglo-American oriented colleges and universities approach desegregation with negative attitudes toward minority students and leaves teachers with apprehensions about teaching the culturally different (Gay, 1978).

Teacher apprehension and dissatisfaction can result from negative interaction with students stemming from economic and social class differences. In a study in a lower class income area, Gottlieb found that when asked for reasons for job dissatisfaction, Black teachers tended to emphasize problems relating to the physical setting of the school, whereas White teachers tended to stress problems pertaining to the students. When examining how cultures of particular social class groups operate to produce pupils who make teaching difficult, it was found that (1) teachers in "slum" schools use different techniques from teachers in middle-income schools, (2) teachers expect less from lower-class children, (3) teachers are often offended by the attitudes and hygiene of lower class students, (5) teachers transfer to "better" schools as soon as they can (Gottlieb, 1964, p. 346).

A study conducted by Geneva Gay on Dyadic interaction of Black and White teachers with Black and White pupils proved that verbal behaviors among teachers vary in desegregated classrooms. Specifically, Gay found that black pupils do not receive opportunities to participate in the core of the educational process equal to white pupils
In a doctoral dissertation reflecting the differences in teacher interaction with Anglo-American and Afro-American students in the same classroom, Dolores Mathis showed that black students receive substantially less educational support from teachers as compared to white students. Further, she found that while the school setting can be integrated, the students can be in the same classroom, equal education opportunity is there, yet disparities exist in quality and educational support from teachers (1975).

A similar study addressing teacher behavior and perceptions towards students and desegregation showed that teachers generally perceive Afro-American children more negatively than positively. The investigation suggested that black and white teachers have biased perceptions of minority children which were somewhat discrepant with their social distance and school desegregation attitudes (Washington, 1978).

A study of "Teacher-Student Interaction in Six Grades of Ethnically Imbalanced Schools" found the existence of high correlations between teacher perceptions of the positive or negative social behavior of students in ethnically unbalanced schools and the teachers' attitudes. Findings suggest the hypothesis that teacher's attitudes, sex, ethnicity and the perception of student's social behaviors was directly related to the observed social
behavior of students (Carza, 1977).

The results of these studies raise disturbing questions regarding the schools' ability to meet the needs of all students adequately. The literature suggests that the inability of students and teachers of different backgrounds to interact effectively is widespread. Several opinions have been cited by different writers regarding the causes. Some attribute it to family or cultural environment, and others attribute it to characteristics and expectations of both students and teachers. The final opinion is that the general education system is to blame.

Art Education for Multicultural Classrooms

The literature in art education related to multicultural classrooms is very limited. In fact there are no previous studies which focus directly on the behavior, performance or attitudes of art teachers. A few studies however, do address the art curriculum from a pluralistic concept. With regard to this issue, it seems to be clear that multicultural education should be a part of art instruction in the schools.

Art can by definition be linked to multiculturalism. Schellin (1975) for example describes art as "that expressive behavior which demonstrates a broad and deep awareness of the aesthetic values in the culture of the people who produced it." (p. 1) According to him, art can be viewed
to compare one culture with another in order to gain an appreciation of the art each produced. Anthropologically, art is referred to as a normal human experience which can be observed in all cultures. With such obvious parallels between art and culture, it would seem that the visual arts cannot be treated alone outside of their cultural context.

Active participation in culturally different learning experiences in art are essential if multicultural education programs are to be meaningful to students. Other content areas can through reorganization inject cultural learning experiences into their curricula. However, the area of art has inherent possibilities that would require no major reorganization. According to Lovano-Kerr and Zimmerman (1979) "the field of art education historically has stressed active participation by virtue of process and production and has the natural potential to emphasize the diverse cultural values inherent in the arts" (p. 34). Because of the visual potential for learning in the arts, the teacher's consideration of the cultural background will according to D'amico (1937) stimulate the desire for further participation in the arts.

In many instances issues in multicultural education are unique to the art area and are very significant in terms of enlarging the focus of art education to one with a pluralistic focus. Bell (1972) makes the point that multicultural education can disclose information about art behavior in cultures. Because of the visual potential for
learning in the arts, teachers have a particular advantage for using art as a visual instrument for transmitting images about cultural pluralism. Possibilities for learning about culture and ethnic differences through art have not been fully utilized by art teachers. Great emphasis is placed on production and performance of such images, while other possibilities for learning have not been explored. According to an article "Curricula Dimensions of Global Education" (1979), much learning about culture, customs and beliefs can be acquired through study of visual symbols and images in art. In this regard art has much more potential to be utilized as a teaching tool. An obvious dilemma for art educators is that the major emphasis in art education in public schools is on products and visual appearance. Because it is generally product oriented, it is usually thought about only as it relates to the finished product. According to the above article art education should give consideration to the following:

1. Breaking away from classrooms and school buildings into more aesthetically rich and culturally diversified community resources.

2. Strengthening arts resources in school libraries and classrooms. i.e. (audio-visual softwares, reproductions, records, slides, films etc.)

3. Socializing teachers in the arts to bring them into the mainstream of cooperative educational programming.
4. Using the visual arts as information carrying documents.

5. Reorienting art teaching away from the performance-product model toward an emphasis on teaching art concepts. (p. 111)

In keeping with the functions of art education and its relationship to cultural literacy, June McFee (1966) assumes the position that aesthetic sensitivity is necessary for all students. McFee emphasizes the need for teachers to be knowledgeable regarding diversity in order to begin to deal with varied backgrounds of children. Environmental factors, social implications, religion and other differences not often addressed in diversity, are significant to her position.

The pluralist concept of multiculturalism is an essential part of her thinking for art education. "If we accept the concept of the pluralistic society— that it produces a richer, more varied national culture—— then our art programs need to be developed at both the diverse and the universal levels." (McFee, 1966, p. 126) Like Schellin, McFee also advocates that the art curricula should provide opportunities for students to acquire the necessary abilities to discriminate as well as acquire aesthetic sensitivity which are not acquired in their home environments.

The responsibility of classroom teachers in the arts is to help students experience the breadth and depth of
their own awareness of the aesthetic values in their own and other cultures. Students will need to develop the capacity for affective sensory to aesthetic objects representing different cultural groups. Development of these aesthetic literacy and language skills in art criticism will provide students with opportunities for self discovery and aesthetic awareness values as they relate to different cultural groups. Discoveries, awareness and judgements are necessary for academic and personal growth in art. Comparisons of this sort are essential components for growth in art and in multiculturalism. If students are not provided opportunities to overcome prejudice and ethnocentric values and attitudes through education their abilities to operate within the context of a pluralistic society is reduced. McFee does not disqualify the expressiveness in art media for children of diverse backgrounds. However, she feels that this expressiveness should be used as an avenue in art education that would inspire the quality of youngsters in multicultural classrooms to be able to make aesthetic judgements as well as to help them preserve their own backgrounds while contributing to the life of others around them.

In keeping with the functions of art education and its relationship to cultural diversity, several art educators have raised issues regarding cultural recognition and role
models in art classrooms. According to Samella Lewis (1977) there still seems to be unused energy of many minority groups. Minority contributions have not been realized or utilized to any substantial degree. In fact Lewis proposes that what is needed is a development of a strong research base concerned with the major contributions of non-European cultures to the art culture of the world.

The lack of, and inappropriate role models in art education for students of diverse backgrounds has also been given particular attention by art educator Eugene Grisby. A segment of Grisby's book *Art and Ethnics* exhibits his concern for art experiences of ethnic minorities and students from low economic backgrounds. Here he emphasizes the need for artistic models for youth from these backgrounds. Grisby proposes a change in attitudes by art educators that would give an equal footing and value to non-western art and artist that would ultimately enrich art experiences of children in classrooms with diverse cultures. When endorsing multiculturalism in education an alternative stew pot is suggested that would not destroy the different flavors, more suitable to a pluralistic society:

The concept of a "melting pot" gave way to that of a "stew pot," one in which the various ingredients contribute to the whole but maintain certain identities of the rich cultural heritages from which they came, without one being considered inferior to the other (Grisby 1979, p. 7)
An additional suggestion made by Grisby on the subject of students in a pluralistic society, was to enhance the performance of art students by providing ethnic and other minority children opportunities to participate in art activities in and outside of school that are meaningful to them.

Grisby's position also supports the fact that art teachers rely too heavily on classroom instruction to teach children about art and culture. One consideration worthy of mention is that he suggests moving students to where art is and bringing the art from the community to the school. If students are going to receive adequate exposure to cultural diversity through art and its impact and significance in artistic expression, then exposure might well be enhanced beyond the walls of the classrooms.

Much of the concern in art education for the neglect and inadequate representation of valid images and role models seem to suggest that art teachers lack sufficient preparation in multicultural education for teaching about cultural pluralism and for teaching in classrooms which are culturally diverse. On this issue in a keynote speech delivered to NAEA's Pacific Regional Conference (1970) titled "Paint the Invisible Artist Black, Brown, Red and Yellow," Grisby recalls that art teachers were ignorant concerning artists of the minority populations. In his article, "Art Education in a Pluralistic Society," Grisby
expresses concern for the art teacher's ability given the present curriculum structure to develop strong self-images in minority students (1979).

Samella Lewis projects a similar concern regarding ethnic contributions in the arts by noting that "native Americans, Blacks, women and all groups other than white males have been excluded from the documented history of this country" (Lewis, 1977, p. 393).

This exclusion referred to by Lewis suggests that art curricula promotes negative rather than positive images for ethnic and minority students in the art classroom. Also of significance to note are the messages that are undoubtedly received by students of the majority culture about the art of those persons who are different from them. In an article, "The Arts and the Minorities," Margaret Bush addresses the issue of minority exclusion in the arts as an alarming fire with destructive flames. She proposes that opportunities should be made available early on to develop talents and promote accomplishment for all the varieties of people so that students might be exposed to the essentials of minority achievement in the arts. (Bush, 1977)

In order for art teachers to engage in meaningful teaching for cultural pluralism, it will be necessary according to multiculturalists and art educators that appropriate teaching strategies for cultural differences be employed. Such strategies will serve as valuable aids for the art teacher in maintaining children from different
communities in the classroom (Grisby, 1978).

Appropriate teaching strategies in the arts like inquiry, didactic and discovery have been suggested by Lovano-Kerr, and Zimmerman (1979) as necessary for multicultural teaching. Additionally, the following approaches are also considered by Daniel (1979) for this purpose: Diversifying the Existing Curriculum is considered the easiest approach which requires that ethnic materials be inserted into already existing curriculum.

A unit on figure study could incorporate a "Plains Indian painting of a man without explaining the significance of colors or the meaning of the painting to the Indian artist or perceiver " (Daniel, 1979, p. 10).

Enhancement of Basic Skills by Using Ethnic Materials permits students to develop skills that are essential in the arts with exposure to visual or verbal symbols representative of ethnic art. It allows for decision making, personal preferences and confrontation of ethnic stereotypes. The Conceptual Approach organizes information that is applicable to all ethnic groups such as religion, poverty, war and other social concerns which can be broadened that would require looking beyond the Eurocentric mode for materials which are nontraditional and non-majority. The Thematic Approach emphasizes themes that characterize the human condition common across cultures and ethnic groups. Religion, poverty, war and other social concerns
are examples which can be utilized across cultures. Specific ethnic group experiences can be used to point out universality of human experiences. All groups majority and minority who share the thematic motivation can be studied. The Extension model is designed to make ethnic content more comprehensible and cohesive throughout the schools instructional programs. Cultural content is extended beyond a single cause. Incorporating various aspects of the arts like painting, sculpture, textile with art and culture and art with ethnicity are possible alternatives. Materials and Processes are based on commonality among cultural groups and can also be used. Designing a unit on wood sculpture from West Africa, Asia or textiles from India and Africa can provide exploration into cultural tradition, function and aesthetic preference. (Daniel et al, 1977, p. 10-11).

Cross, Baker and Stiles also contribute teaching approaches which are appropriate in multicultural settings. Expository teaching would involve considerable time on the part of teachers to research information in the arts which are organized in a logical fashion related to the backgrounds and motivations of students.

Engaging students in activities which permit them to explore the influences of art form, function and influences as an environmental concern are examples. Opinion Teaching in the art classroom is identified as the strategy involving the identification of a problem
situation with both the teacher and students participating. Because opinion teaching is a cooperative effort, it can promote mutual understanding and acceptance of ideas, opinions and information from others. Interpretation of art themes used by ethnic artists with two and three dimensional media are examples. Why artists use particular themes and to what extent they are related to the artist, society and environment might assist students to make critical judgments and reevaluate biases.

Inquiry Teaching is more open to promote student-teacher cooperation. The teacher assumes the responsibility for making available a variety of institutional resources which would involve students in data gathering formulating hypotheses, clarifying meanings and drawing conclusions. It is particularly useful in helping students to resolve conflicting ideas and attitudes about multicultural concepts in art. Students can be guided in skills of visual recognition of the rich diversity of artistic heritage by examining art objects, comparing media and artists among different ethnic groups.

It is clear that an understanding of the cultural, economic, and psychological differences among students will be a necessity for all art instruction. This understanding will be useful as art teachers implement the various teaching strategies and approaches which are appropriate and meaningful for promoting cultural pluralism.

Implementation of the suggested strategies and approach-
es will provide for a more culturally pluralistic art environment in the classroom as well as ensure future growth and success in art for all students.

**Teacher Training for Multicultural Education**

One of the key areas which seems to contribute significantly to overall teacher performance in classrooms which are multicultural is teacher preparation. The literature reveals that multicultural curriculum in teacher training is a concern for art education for two specific reasons: First, teacher training programs have not provided effective training for teachers to deal with diversity in the classroom. Second, American schools are extremely diverse in their student clientele.

A large portion of the literature addresses itself to the adequacy of the preparation while the other part is aimed more at advocacy or implementation. Because the literature is so vast only those most relevant studies will be reviewed.

Adequate preparation in multicultural teaching will require that teachers be sensitive and aware of differences among children. Recognizing characteristics which are shared among children, Harrington notes that regardless of cultural differences or characteristics all children are human, able to think and feel. Still referring to differences among children, this author assigns educators with the responsibility for (1) knowing something about the particular culture from which the child comes, (2)
accepting the obligation of knowing the child as an individual, and (3) responding to their special needs on an individual basis (Harrington, 1978)

Another writer referring to the importance of differences to instruction is Wolfgang who notes unique cultural significance among different students.

In most cultures outside North America (Southern European, West Indian, Latin America and Asiatic) students are accustomed to a more formal and authoritarian learning environment. Students are expected to stand up when the teacher enters the classroom in Italy and the West Indies and other cultures (Wolfgang, 1979, p. 149).

Differences are very often misinterpreted by teachers who are not familiar with students' backgrounds which may resort in teachers labeling students as disruptive or uncooperative.

Several writers have given support for multicultural training for teachers that would improve teachers knowledge level and understanding of differences in their classrooms. Baker suggests that multicultural education is an essential assignment for teacher education because it will aid teachers as they help students to learn with one another (Baker, 1973).

In another article, James considers whether multicultural education considerations would be included in the standards used by agencies responsible for accreditation of teacher education programs. He emphasizes that if every child is to freely develop this skill to their potential,
teachers will have to be able to understand, interpret and utilize cross-cultural dynamics (James, 1971).

Banks also argues that teachers need to be prepared more effectively to function successfully in multiethnic settings. More specifically, Banks contends that these programs must help teachers acquire (1) more democratic attitudes and values, (2) a clarified philosophical position related to pluralism, (3) a process conceptualization of ethnic studies, (4) the ability to view society from diverse ethnic perspectives, and (5) knowledge of emerging stages of ethnicity (Banks, 1977).

Societal influences and socialization will, according to Smith, necessitate retraining the classroom teacher. If teachers are accustomed to a segregated form of instruction it will be difficult for these teachers to be successful without retraining. "We cannot expect people who grew up with, went to school in, got their early experience...in a segregated system to know how to teach in a desegregated milieu" (Smith, 1978, p. 12).

The issue of teacher preparation has been taken very seriously by accreditation agencies, universities and colleges who train prospective teachers.

The Multicultural Development Program (MEDP) at Indiana University is one such program with an Art education component providing clinical and theoretical experiences in diversity, with emphasis on the needs of Blacks, poor
Whites, Mexican Americans and American Indians (Lovano-Kerr and Zimmerman, 1979).

Other programs of interest have been developed at the University of Michigan and at Ball State through their schools of education. Both programs are designed with clinical, theoretical and field components to expose students to diverse learners and multicultural settings. Students are provided a variety of experiences to visit, observe, and participate in communities and schools which are multicultural. The program design is characterized by these concepts: (a) it is designed to prepare teachers for typically multicultural schools, (b) it is identified as a minor area of study in the field of education; and (c) it is made available to all prospective school teachers regardless of their major area of concentration (Payne et al., 1976). An underlying assumption of teacher education programs adopting multicultural components is that such programs permit students to value the concept of cultural pluralism and to view cultural differences as a characteristic of our society that must be preserved.

An underlying support base for those more academic skills, seem to evolve from affective competencies. Endorsing attitudes and awareness as performance competencies, Geneva Gay proposes a sensitization process which would sensitize teachers towards racial attitudes, values and differences. Clarity of self is noted as a priority before teachers can attempt to focus on the knowledge that
is necessary for multicultural teaching (Gay, 1975).

In another article on the same issue, Gay defines this awareness as critical toward helping teachers crystalize their own racial attitudes and values, and for providing appropriate instructional techniques to use with students (Gay, 1978).

Collins (1975) points out that the majority of teachers often prefer "Knowledge about" minorities as substitutions for coming to grips with an examination of their true feelings. His position is that teachers and students have never examined their own cultural roots and the source of their values. Four areas of skills which are especially critical to a multicultural teacher are identified by Collins:

1. Ability to analyze his or her own cultural roots; the processes which have shaped his or her life, the biases, whether they be filtered through racial, social class, or linguistic screens; and the values which control personal transactions.

2. Ability to analyze the nature and quality of his or her interaction in multicultural settings; between self and students, self and colleagues, self and parents.

3. Ability to foster interaction among pupils in multicultural settings.

4. Ability to teach ethnic content which deals with value-laden issues of injustice, power, racism, and discrimination. (p. 209).

The following responsibilities are categorized by McFee (1966) as critical to art instruction for multicultural teaching:
1. Helping students see the function of arts in culture as it transmits values and attitudes and identifies cultural meaning.

2. Helping students respect and understand culture in our society by becoming aware of the function of art in many subcultures.

3. Helping students understand the uses of intuition and creativity so that the arts can become avenues for self-directed use.

4. Helping students understand the multifaceted interacting, the elements design so that they may develop a basis for aesthetic discrimination (p. 134).

Several methods have been cited in the literature which are designed to assist teachers with exploring and analyzing values, attitudes and classroom behavior.

Anthropological techniques have been considered as effective tools for teachers to learn to gather data on their own behavior and on others to gain insight into their own personal culture and to draw valid generalizations about cultures evident in their communities (Spradley, 1972).

Additionally, self-analysis for teachers is also considered as teachers explore their behavior. The idea behind self analysis is based on the assumption that teachers must be first familiar with their own behavior. The Interaction Analysis approach designed by Flanders is considered effective for students and teachers as they
assess their behavior through self examination (Amidon and Flanders 1971). Techniques in self analysis can provide valuable information to teachers that would help them to improve their instruction and interaction in their classrooms.

A systematic classroom observation method presented by Gay (1978) suggests using ethnographic techniques to record verbal and non-verbal behavior. These techniques according to Gay would also be used to describe sociocultural activities and processes.

Pre-teaching, a final method described by Collins (1975) is, designed to give advance tutoring to students who are disadvantaged. It allows teachers to focus some attention on their responsibilities to create a social and interactive environment in their classrooms which encourages multicultural communication among students.

Cognitive skills and competencies are cited also as having equal importance for multicultural teaching. Among the cognitive knowledge essential for improving teachers understanding of cultural differences are:

1. The characteristics of different ethnic communication styles and the influences of cultural conditioning in shaping preferred communication modes.

2. The concept of ethnicity and its impact upon the identification process of ethnic minorities as well as "white ethnics."

3. Instructional materials, resources,
and techniques for teaching ethnic life styles and cultural differences.

4. Cognitive learning styles of different ethnic groups.

5. The historical experiences and socialization of enculturation processes of different ethnic groups. (Gay, 1978, p. 152).
Summary

The review of literature examined (1) studies on the meaning and conceptualization of multiculturalism and its relationship to the melting pot ideology; (2) teacher attitudes and behavior, intra- and interpersonal communication in the classroom; (3) a review of the significance of art education in a pluralistic society; and (4) data on teacher training and preparation for multicultural classrooms.

In terms of meanings and conceptualizations of "multiculturalism," clearly the approaches to multicultural education are varied and competitive. It does appear though, that however varied and competitive they may be, there is a common concern for educating children who are different in cultural background. The consensus of the writing on this issue is that in order for multicultural education to flourish in its truest meaning, acceptance of cultural pluralism will be vital and necessary. Another point is that the literature has revealed constant criticism of what was once thought to be a "one model" education. The melting pot ideology has been accepted by educators and writers as a failure serving no positive function in the education and socialization of youth in this country. In fact many studies indicate that stereotypes and the creation of inferiority feelings, negative self-images, and a loss of cultural identity were sparked by this enculturation process. However valid or invalid this concept might be,
it has had a tremendous impact on the education of youngsters in this country. Attitudes resulting from the cultural homogenization ideal can still be observed in our schools today. While the intention of these attitudes are generally thought to be sound by those who hold these beliefs, the result has been constant conflict between teachers and students in heterogeneous classrooms.

Finally, cultural neglect and inequality of ethnic and minority groups have forced a realization of the need for restructuring educational imperatives to that of making multicultural education a priority for our schools.

The studies on teacher attitudes and classroom behavior and backgrounds revealed a couple of problems: (1) Interpersonal conflict between students and teachers due largely to differences in majority and minority cultural attitudes and values, (2) Teacher insensitivity towards ethnic differences, and (3) lack of understanding of the social as well as economic ethnic backgrounds of students which leave teachers unprepared for these settings.

The problems of interaction in these classrooms cannot rest entirely on the teachers since they are products of the environment, society and the training institutions who operate on majority culture influence. Several researchers suggest training for these teachers and others suggest
that the task might be to develop positive attitudes in these teachers that would improve classroom interaction and competence.

There is growing concern among educators regarding the incompatibility that exists between teachers and students with regard to their social, ethnic and cultural backgrounds. Constant conflict continues to surface basically due to differences that exist between teachers and students. Some writers indicate that students' experiences in school are more successful when their specific needs are addressed and when their norms are compatible with the teacher and school. Others have indicated that minority children, particularly Blacks meet with more positive interaction from teachers who are in tune with, through background or sensitivity, their own backgrounds. Ineffective behavior displayed by classroom teachers tends to suggest that the general attitudes and apprehensions held by teachers in desegregated settings many times overrule their ability to interact with diversity in a positive manner. The need for teachers who are adequately equipped to teach in desegregated classrooms is real and vital.

Like most of the academic areas in the American curriculum, artistic contributions by people of non-western cultures have either been ignored or degraded by the European culture. In several instances the literature suggests a few similarities between art education and multicultural education. To some degree studies have
eluded to stereotypical connotations and misinterpretation in both areas. They are both viewed from a point of cultural continuity and aesthetic sensitivity and appreciation needed by all youth. Support is also given in the literature to the idea that by helping students become more aware of cultural diversity in art and by helping them evaluate the qualities of art and the artistic heritage, better understanding of their own cultural backgrounds may be accomplished (McFee and Degge, 1978; D'Amico, 1937).

Role models are significant to the artistic growth and development of all youth and have been stressed as a priority for enhancing art instruction. Among the suggestions made in the literature significant for art instruction, students and teachers are the following:

1. Students representing minorities and other ethnic groups should be provided appropriate role models with which they can identify.

2. Art education in a pluralistic society should begin to direct its attention towards changing attitudes about diversity and ethnic art by providing more exposure to students about art of other cultures.

3. Art teachers will need to understand the cultural, economic, and psychological, differences among students in order to be effectively prepared to teach in a pluralistic society, and that these differences be used as positive forces for classroom interaction. (Grisby 1977; McFee 1961)
REFERENCES FOR CHAPTER II


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CHAPTER III
PROCEDURES AND DESIGN OF THE STUDY

The research design of the study is descriptive and can be categorized as a cross-sectional survey employing survey and observation techniques. This design was chosen because it was the intent of the study to investigate the attitudes art teachers had about art instruction, training, preparation, and attitudes about multicultural education. It also concerned itself with teacher performance and interpersonal relationships in art classrooms. Babbie (1973) describes cross-sectional surveys as a method of collecting data at one point in time from a sample selected to describe a larger population at that time. The study was aimed at understanding the art teacher population in the Southwestern City School district.

The area of multiculturalism and its focus for the classroom teacher suggested a three-fold approach to the issue: (1) attitudes and awareness, (2) knowledge, and (3) implementation. While these three concerns might appear to be vital for our classroom teachers, very little in research has been directed at attempting to identify specific attitudes and knowledge relative to multiculturalism of art teachers. The intent of this research was to
determine the present status and conditions that exist as
they relate to this three-fold concern. Descriptive
research is described by VanDalen (1979) as "a process for
determining the nature of prevailing conditions, practices
and attitudes which is used as a means for seeking accurate
descriptions of activities, objects, processes and
persons" (p. 284). The study procedures are organized
according to the following design: (a) location of the
study, (b) the study, (c) the instrumentation used for
the study, and (d) the design of the study.

Location of the Study

The study was conducted in the Southwestern City School
district of Franklin County, Ohio. The district is located
in the south-west corner of Franklin county, and covers
approximately 127 square miles making it one of Ohio's
largest land area districts.

Southwestern is an independent city school district
with its own board of education. It is Ohio's eighth largest
school system, and the second largest district in Franklin
county with an enrollment of approximately 17,000 students.
This system was chosen because it was considered to have a
diverse ethnic student population. Information received
from the Ohio Department of Education Computer Services and
Statistical Reports regarding the ethnic composition of
the sixteen school districts within Franklin county,
indicated that students are represented from at least five
cultural/ethnic groups. Indian, Asian, Black, White and Hispanic comprise the student population. There are twenty-six schools in the Southwestern district. Seventeen elementary, five middle, three comprehensive high schools and a vocational-technical school. Additionally, there are two special schools for youth at Franklin Village and Buckeye Boy's Ranch. There are twenty-one art teachers in this school district. Of this number nine are elementary, five middle and seven high school teachers. There is one art teacher at one of the special schools—Buckeye Boy's Ranch. All of the elementary teachers serve two schools: eight of these teachers serve in a full time capacity, while the other one is half time. The five middle school and seven high school teachers are each maintained at a single facility.

A racial breakdown of students in attendance in the Southwestern schools as of October 10, 1980 indicates that of the approximate 17,000 total student population 6% are minorities. A breakdown of the racial distribution is shown in table 1."

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Information supplied by Richard Froton, Art Coordinator of Southwestern City Schools.
The Study

The study investigated the attitudes of art teachers towards multiculturalism, art instruction, training and preparation. It also concerned itself with verbal teacher performance and interpersonal relationships in art classrooms. In order to determine what the attitudes of art teachers were, a survey instrument was designed by the investigator which addressed the issue of multiculturalism, art instruction, training and preparation.

The Study Participants

In order to conduct a study of this nature in a school system, permission and approval had to be granted from Southwestern School District through the Student Laboratory Experiences Office at The Ohio State University's College of Education. Additionally, since human subjects were being utilized clearance had to be secured from The Human Subjects Committee at the university. All of the art teachers were chosen for the study to insure a more thorough survey since the total population was so small. Upon obtaining permission from the Student Laboratory Experiences office, the coordinator of Fine Arts was contacted directly to arrange for a meeting of all of the art teachers. Prior to the meeting with the art teachers, the investigator meet with the art coordinator who supplied the names of all of the art teachers, their respective schools and location. Additionally, information was provided on student
population and distribution and on the school district. Seventeen out of the twenty-one art teachers in the Southwestern district agreed to participate in the study. Six teachers out of this number agreed to the observation. This group of seventeen art teachers constituted the sample involved in this study. The seventeen teachers represent 81% of total art teacher population. The six observed constitute 35% of those participating.

Plan of the Study

Since the study involved survey techniques and observation procedures, it was conducted in two parts. The first part involved the administration of the questionnaire, while the second part concerned itself with the observation. Given the nature of the study, a descriptive-survey method seemed appropriate for collecting data because it allowed the investigator to reach the entire sample. In terms of the data sought, this research involved gathering information relative to the characteristics of art teachers (i.e. educational backgrounds, attitudes, responsibilities), and their students in multicultural art classrooms in Franklin County. Because of the complexity of the questions posed for the research related to these characteristics, the research expanded beyond that of usual description and fact gathering common to survey research. Because the observation as well as the questionnaire administration involved a small sample, qualitative and quantitative analysis procedures were used.
**Questionnaire Development**

A questionnaire utilizing a Likert type scale of "strongly agree" to "strongly disagree" was developed by the investigator to obtain responses from art teachers with respect to their attitudes about multicultural art education. Forty questions were designed for this purpose. The questions were formulated after the investigator had done extensive research on multicultural issues in education and competencies necessary for multicultural teaching. Particular reference was made to writings by Eugene Grisby (1979), Jessie Lovano-Kerr (1977), Samella Lewis (1977), June McFee (1979), and Vesta and Phillip Daniel (1979), who address the art teacher specifically in their writings.

Studies and research conducted by other multicultural experts like James Banks (1975), Carl Grant (1977), Gwendolyn Baker (1978), Andrew Hunter (1974), Claudette Ligons (1981), Charles Payne (1976), and Asa Hilliard (1974), were reviewed as references to support documentation of the questionnaire's content. Much of the writing in support of multicultural education by these and other writers suggest an emphasis for multicultural education which focuses on the following areas of concern: knowledge and awareness; appreciation and understanding; acceptance and implementation. All of the educators in art education and in multicultural education agree that these areas are crucial
to multicultural environments and to multicultural teaching and learning. Of particular concern to art education's efforts in promoting cultural pluralism and its implementation into the teaching process was the emphasis on applying diverse teaching strategies, experiences and role models in the arts that would enable all students to explore meaningful possibilities in the art classroom to which they can identify. While it was found in the research literature that these areas were of interest to multicultural educators and art educators, it was also found that research had not been conducted into art teachers' attitudes with respect to their training, knowledge, appreciation and implementation of multicultural teaching into their curricula. In order to access their attitudes and perceptions about multicultural education in the art classroom and how they perceived themselves as art teachers a four part questionnaire was devised by the investigator reflecting the following components:

(1) **implementation of multiculturalism by the art teacher which incorporates ethnic understanding and awareness and responsibility of art teachers.**

(2) **promotion of the art curriculum for improving cultural understanding and interpersonal efforts among students in the art classroom.**

(3) **multicultural understanding and interpersonal efforts of students in the classroom.**

(4) **attitudes and beliefs that teachers hold regarding their training and preparation in art.**
These four areas reflect teacher beliefs and attitudes about the four specific components.

Before the development of the questionnaire used in the study began, several steps were necessary in addition to reviewing studies in the area. In order to insure accuracy and to devise questions that would assess the attitudes desired, the following steps were taken:

Step one in the initial questionnaire development grew out of a desire to find out what if anything perspective art teachers knew about multiculturalism, cultural diversity, art teaching for multicultural environments and their attitudes about their training and preparation for such settings. An open-ended questionnaire was devised by the investigator to solicit responses from prospective art teachers about their knowledge and awareness of multiculturalism, appreciation and their training and preparation for multicultural teaching in art classrooms. The questionnaire was administered during the Fall quarter of 1979 in a workshop conducted in the Department of Art Education to twenty-one sophomore and junior art education majors. The results from the workshop revealed that the majority of the students indicated that they were not knowledgeable regarding the philosophy, goals and multicultural competencies needed in art teaching. The responses from the questionnaires served to generate issues of concern about teachers' attitudes, preparation
and training used in the process of formulating questions for the survey instrument.

The next step involved in the questionnaire development necessitated an examination of some teacher education programs involved in multicultural curricula or who were in the process of implementing programs towards this goal. This was done to generate some general competencies and guidelines and to identify areas which were commonly viewed as appropriate for multicultural teaching and learning. Programs identified with multicultural curricula components were those at Ball State, Muncie, Indiana; University of Michigan, Ann Arbor; Southern Louisiana University, Hammond, Louisiana; Loretto Heights College, Denver, Colorado; Texas Southern, Houston, Texas; and Indiana University, Bloomington, Indiana. All of the programs provided similar goals, philosophy and competencies for multicultural education identified in the research on this area and in the first chapter of this study. The areas of knowledge and awareness, appreciation and understanding, and acceptance and implementation were all significant.

Step three was to review the standards implemented by National Council for Accreditation of Teacher Education (NCATE) for multiculturalism. It was interesting to note that the agency responsible for accrediting teacher education programs had had a tremendous influence on the guidelines, goals and competencies cited in all of the
programs at the various colleges and universities. In fact many of the programs undergoing implementation on these various campuses acknowledged NCATE's influence as a basis for their multicultural curricula development.

Step four was to generate a list of multicultural competencies from experts involved in curriculum and program development, teacher education and art education. Each individual was asked to submit a list of six competencies appropriate for multicultural teaching and learning. The consensus of all of the information sought by the investigator addressing teaching and learning perspective can be found in the development statement at Ball State University. The statement indicates in part that the fundamental principle that guided their program development is that cultural pluralism is significant to every individual teacher and every subject discipline within the total school structure, and all of these must share in the responsibility for assisting students to function effectively in a pluralistic society (1976). According to a segment of AACTE's official statement adopted in Ball State's development effort "If cultural pluralism is so basic a quality of our culture, it must become an integral part of the educational process at every level " (1976, p. 3). NCATE standards also discourages reserving multiculturalism for only a few specific curricula areas in its new standards. To a large extent many programs now
implementing multiculturalism into their structure tend to emphasize multiculturalism as a process.

Step five involved developing a forty-seven question instrument which would address attitudes art teachers had about themselves in the implementation process, attitudes about the art curriculum and the students who experience it, and attitudes art teachers held with respect to their art education training. Based on the information acquired by the investigator in the previous steps, it was determined that the questions would reflect these attitude areas with respect to awareness, appreciation, knowledge and understanding—all of which were of concern to experts and educators in the field.

The sixth and final step was to conduct a pilot study to determine the instrument's reliability. Reliability of the instrument involved an item analysis (multi-dimensional design) process. A select number of fifteen participants (classroom teachers) working in multicultural environments were used to respond to the items. This process was used to develop factor analysis and orthogonal rotation to determine how the items clustered. Fifteen students enrolled in a graduate research course in art education at The Ohio State University who were either present or former art teachers were used in the pilot sample.

The SPSS system was used for the analysis, using Cronbach's Alpha to determine a reliability score by item
on each scale of the questionnaire. The results of the analysis indicate that the instrument was reliable with a total alpha level of .95. Analysis of the instrument by sub-scale revealed that some items are more reliable than others. The reliability results required the researcher to make adjustments which involved recoding some and changing the directional focus of other items. It was also necessary to adjust the instrument from forty-seven items to forty and to change the independent variables to include only one school district from the planned original intent of the proposal. Thus "district" variation was eliminated. This revision reduced the independent variables from five to four. The final four variables were age, sex, and school. The four attitude sub-scales addressed in the questionnaire were: (1) art teacher implementation of the art curriculum, (2) promotion of the art curriculum, (3) student experiences in the art curriculum, and (4) art teacher training and preparation for multicultural art instruction. The reliability of each sub-scale is presented in table 2.
Table 2 shows how each of the sub-scales ranked according to the reliability score. As a sub-scale, "implementation" received the lowest rating on the overall scale. However, statistically this score is considered to be an appropriate rating. Overall, the reliability tended to increase from the first sub-scale "implementation" to the last sub-scale, "preparation and training." The "promotion" sub-scale appeared also to be reliable and was closely ranked with sub-scale number one. A total of nine items appeared in this sub-scale. The "students experiencing" reliability score is higher than that of sub-scales one and two. One item in this scale was judged to be too general and therefore not needed. Sub-scale number four, "preparation and training," was analyzed to be the strongest when compared to sub-scales one, two and three. All fifteen items in this sub-scale proved highly reliable, increasing the overall reliability scale of the instrument from 0.56
Overall, data from the four sub-scales indicate that while the sub-scale breakdown for some of the areas appeared less reliable with some items, the overall reliability scale was extremely high with an alpha of 0.954 and a standard item alpha of 0.950. A breakdown of the reliability analysis detailing each question is included in Appendix (C). The questionnaire was then ready to be administered.

Questionnaire Administration

The art teachers were informed in a one hour session held by the investigator about the objectives of the study. Specifically teachers were introduced to the terms "pluralism" and multi-culturalism" and to information regarding attitudes in art instruction. They were also informed about the observation phase of the study. After a brief question and answer period, the questionnaire was explained and distributed. Thirteen art teachers present during this session completed and returned the questionnaires and consent forms. Six of those present indicated preference for observation. Teachers who were not present during this session were sent questionnaires and consent forms through the mail from the coordinator's office. They were asked to indicate their preference for observation on the consent form.

A second mailing was held four weeks later to solicit
responses from those non-respondents. Four questionnaires were returned, thus giving a response total of seventeen. None of the teachers returning the instruments desired observation.

Observation

The observation phase of the study began two months after the questionnaires had been distributed. This much time was allowed to permit sufficient time for the instruments to be returned. Time was also needed to schedule observation appointments with the six volunteers.

The Flanders' system based on direct and indirect verbal interaction analysis was employed as a method used to analyze verbal classroom activity. It needs to be noted that while research on non-verbal interaction in the classroom has not proven to be a substantially valid indicator of teacher attitudes, it is important in the multicultural classroom because it is largely culturally determined and normally operates out of the awareness level (Wolfgang, 1979). According to an article on non-verbal communication in the classroom, Wolfgang argues that "it is not only what you say that is important, but how you look and act while saying it" (p. 151). Observation provides an opportunity to further one's understanding of teaching. One area of observation suggested by Hyman is that of the social interaction of the teaching situation. Citing writings by John Dewey as early as 1904 he notes that
observation should not be done solely to accumulate methods of successful teaching, but rather to "see how teachers and pupils react upon each other—how mind answers to mind" (Hyman, 1974, p. 335).

Prior to on site observation and visitation, various practice sessions utilizing interaction analysis were held using video taped classroom sessions and students in Professional Introduction classes to insure accuracy in recording techniques. Teachers who had indicated that they desired to participate in the observation were contacted individually by phone to arrange for at least two hours of observation in their classrooms. Follow up letters were sent to confirm the schedules. Of the six teachers participating in the observation, five were high school teachers and one was from the middle school. There were no elementary teachers who agreed to participate in this phase. During the observations, teachers were encouraged to conduct classes as usual disregarding the presence of the investigator. Each teacher was observed for approximately two hours or for two class periods. In several cases the teachers taught more than one art subject and were observed under different teaching situations. Observations were recorded individually for each different art lesson using the ten categories of interaction analysis on the teacher's verbal behavior. Sessions were tape recorded to verify observations. This phase was
completed in six weeks. Information gathered during the observation was recorded and computed on an analysis matrix for interpretation.

Flanders Interaction Analysis System

The Flanders' system of interaction analysis was used to observe the behavior of six art teachers in Southwestern Schools. This analysis system was originally designed by Ned Flanders as a research tool. "It is concerned with the teaching-learning process to understand and more fully to improve the role of the teacher in the classroom." (p. 16) (Amidon & Flanders, 1971). This system was intended as a device to assist classroom teachers in their attempts to help children learn, by accurately studying their own behavior, to define desirable teacher behavior, subsequently modifying the observed behavior to achieve the ideal.

Because interaction between the teacher and student in the classroom is so complex, all of it cannot be considered conscious behavior. Much of it is unconscious and without awareness on the part of the teacher and the effect of this awareness on the learning process. Hence this process of interaction was designed to enable teachers to assess the impact of their behavior on the students in their classrooms. Among the most important verbal skills cited by Amidon and Flanders in The Role of The Teacher in the Classroom are: (1) ability to accept, clarify, and use
ideas, (2) ability to accept and clarify emotional expression, (3) ability to relate emotional expression to ideas, (4) ability to state objectively a point of view, (5) ability to reflect accurately the ideas of others, (6) ability to summarize ideas presented in group discussion, (7) ability to communicate encouragement, (8) ability to question others without causing defensive behavior, and (9) ability to use criticism with the least possible harm to the status of the recipient (Flanders, 1979, p. 3).

In a workshop designed to address communication skills, cross cultural training and multicultural education, the authors include these skills along with non-verbal approaches as effective for improving communication in these settings (Curtis & Bennett, 1979). The teacher's interaction with children according to Flanders is a portion of the total social process. This system is concerned with verbal behavior only because it can be observed with higher reliability than non-verbal behavior and also because it is assumed by Flanders and other researchers who have studied teacher behavior, that the verbal behavior of an individual is an adequate sample of his total behavior (1971).

The Flanders system is classified into three sections. Two of these sections are divided into verbal statements made by the teacher and verbal statements made by students. The last section is silence or confusion (anything other than student or teacher talk), a total of ten category
statements are included in these three areas, seven teacher statements and two student statements. Teacher statements are classified as direct or indirect. This classification gives central attention to the amount of freedom the teacher gives to the student. According to this classification a teacher can be direct, minimizing the freedom of the student; or the teacher can be indirect maximizing the freedom of the students. Indirect influences consists of four observation categories: (1) accepting feeling, (2) praising or encouraging, (3) accepting ideas, and (4) asking questions. Direct influence is divided into three categories: (5) lecturing, (6) giving directions, and (7) criticizing and justifying authority.

The second section, student talk is included in order to account for and make total interaction in the classroom meaningful. Two types of responses are indicated under student talk: statements initiated by the student usually in response to the teacher, and those which the students themselves initiate. The third section, silence or confusion is included in order to account for the time spent in behavior other than that which can be classified as either teacher or student talk. According to Flanders (1971) all categories are mutually exclusive; yet together they are totally inclusive of all verbal interaction occurring in the classroom (1971, p. 7). A complete description of each category statement is included in Appendix (B).
Preparation of Data for the Computer

The data received from the questionnaires and observations were then assembled in order that they could be prepared for programming by the computer. This was done by taking each individual questionnaire and key punching a card with that particular respondent's information on it. Each questionnaire and observation matrix was numbered for identification purposes. The information on the questionnaires then had to be coded. The six teachers observed were given an observation rating of indirect or direct, a code also included on their data card. Coding procedure is shown in Appendix (D). This code sheet was used to direct the key punching. A card was punched for each art teacher participating in the study. Thus, there were seventeen cards each containing specific data about how art teachers responded with respect to attitudes about multicultural art teaching. There was a total of forty-four responses punched for each teacher: four items identified the teacher with respect to age, sex, school and ethnic origin, the other forty were responses to multicultural statements on the instrument. The teachers responding to the questionnaires were then grouped on their Preparation/Training area as having either little or strong preparation in multiculturalism. In addition to this grouping, the six teachers participating in the observation were ranked as being either direct or
indirect in terms of classroom behavior. These two additional ratings increased the data items for all seventeen teachers by one and an increase of two items was recorded for the six teachers observed. The cards were then put into the computer using the SPSS program. Specific instructions for this program are found in Appendix (D).

The SPSS system was utilized to analyze the questionnaire data because it provided the researcher with a variety of necessary data of interest to this study. According to Nie and the other authors of The Statistical Package for the Social Sciences:

Statistical Package for the Social Sciences (SPSS) is an integrated system of computer programs designed for the analysis of social science data. The system provides a unified and comprehensive package that enables the user to perform many different types of data analysis in a single and convenient manner. SPSS allows a great deal of flexibility in the format of data. It provides the user with a comprehensive set of procedures for data transformation and file manipulation, and it offers the researcher a large number of statistical routines commonly used in the social sciences. (Nie et. al., 1975, p. 1)

Treatment of the Data

The statistical data were obtained through an IBM computer at The Ohio State University. The computerized SPSS program permitted the assessment of the questions of
interest in the study.

1. Are there differences in the attitudes of art teachers about multicultural art education due to type of school, age and sex?

2. Are there differences in the attitudes of art teachers about the art curriculum, art students, and art instruction due to educational training and preparation for multicultural settings?

3. Are there differences in the direct and indirect behavior of art teachers due to age, sex and type of school?

4. Are there differences in the preparation and training of art teachers for multicultural art education due to sex, age and type of school?

Analysis of the data was reported using qualitative and quantitative reporting techniques. This was done to lend support to the evaluation with an analysis that would not only have quantitative merits, but one that would focus on characteristics and qualities not amenable to quantification. The quantitative analysis provided the investigator with numerical characteristics, classification and comparisons among the seventeen participants with respect to the questions posed for the study. Statistically, the sample size even though representative of 81% of the total art population in Southwestern was smaller than ordinarily used in quantitative procedures, thus qualitative evaluation procedures enabled the investigator to increase the knowledge gained in the statistical process.
According to George Willis (1978) qualitative evaluation seeks to disclose a variety of meanings hence to generate a variety of insights, understandings and qualities perceived of limitless kind and number. Inferences about meanings in qualitative evaluation focus on broader kinds of education and personal significance and on significant characteristics and qualities of an unfolding situation (Willis, 1978).

A One Way Analysis of Variance (ANOVA) was used to provide information on the mean and standard deviation of each of the variables. It was used to provide to the researcher information with respect to differences between and within each of the sub-scales and their recorded significance, simple correlations and frequency distributions for each category. The small sample size necessitated a non-parametric analysis using Kendall and Spearman to determine significance between and within categories on the questionnaire instrument. In order to determine differences in art attitudes of the teachers mentioned in chapter one, a Kruskall-Wallis One Way Analysis and a one-way layout was run on each of the categories with respect to age, sex and school type. A one way analysis using Kruskall-Wallis was run on sex, age, and the performance rating assigned to each of the six teachers to determine if there was significance among those art teachers observed and those who were not.
Summary

The primary concern of the study was to determine what attitudes, training and preparation and multicultural understanding exist among art teachers. A second concern was with the interpersonal relationships that occur in these classrooms.

Twenty-one art teachers comprising the total art teacher population from Southwestern City Schools was selected for this study. Six art teachers from the twenty-one volunteered to participate in the observation phase. A total of seventeen art teachers participated in the study. Teachers from the elementary, middle and high school participated in the survey while the observation phase limited itself to middle and high school teachers. Over two hundred students served as indirect participants in the observation phase. The survey instrument was screened and tested for reliability using present and former art teachers who were enrolled in an art education research course at the Ohio State University. The survey portion of the study lasted four weeks. Initial introduction to the instrument, concepts and importance of the study was handled in a one hour session with the art teachers. The objectives of this session were: (1) to introduce the concept of multiculturalism in education, (2) to present its importance for art teaching, (3) to present interpersonal understanding for teachers in multicultural environments,
(4) to introduce classroom observation techniques, and (5) to administer and introduce the questionnaire. The introductory session utilized a formal lecture presentation, transparencies and input discussion by the art teachers.

Observation procedures began eight weeks after the initial introductory session using the ten categories of interaction analysis developed by Ned Flanders. Sample size necessitated a qualitative and quantitative case study analysis of the data.
REFERENCES FOR CHAPTER III


CHAPTER IV
ANALYSIS OF THE DATA

This study was concerned with (a) attitudes and understandings art teachers have about multi-culturalism and art education, (b) art teacher preparation for multicultural classrooms, and (c) classroom interaction.

As explained in Chapter III, this study utilized survey techniques and observational techniques which were designed to determine the attitudes of art teachers and the interaction between teachers and students in art classrooms.

The study asked the following questions:

1. Are there differences in the attitudes of art teachers about art curriculum, art students and art instruction due to educational training and preparation for multicultural settings?

2. Are there differences in the attitudes of art teachers about multicultural art education due to type of school, age or sex?

3. Are there differences in the attitudes about the preparation and training of art teachers for multicultural art education due to sex, age or type of school?

4. Are there differences in the direct and indirect performance of art teachers due to sex or age?
The SPSS system was used to analyze data from the Survey Instrument. To determine differences in art teachers towards multicultural art education, preparation and training the following data treatments were used: Frequencies and percentages were used to present data for demographic characteristics. Mean scores were computed for demographic items such as age, sex and school.

For presentation of the analysis of data pertaining to these questions, this chapter is divided into the following sections:

1. Analysis of Demographic Characteristics
2. Analysis of Frequencies
3. Analysis of Correlation Coefficient
4. Analysis of Variance
5. Analysis of Observation with Survey Sub-Sample

**ANALYSIS OF DEMOGRAPHIC CHARACTERISTICS**

The demographic characteristics under consideration in the present study were: age, sex, race and school.

The graph in figure 1 shows the absolute frequencies of responding teachers according to age and sex.
The first characteristic is age. According to age, there are five teachers between the ages of 18-25, seven teachers between the ages of 26-35, and five teachers are in the 36 and above age range.

As shown in figure 1, there are more females than male respondents in each age category. Four females are reported between 18-25 and one male is reported in this group. There are five females between the ages of 26-35 and two males. Three females and two males are in the 36 and above age group.
The graph in figure 2 shows the absolute frequencies of teachers responding according to school type and sex.

There are six elementary teachers, three middle school teachers and seven secondary teachers.

All six elementary teachers are female, two of the middle school teachers are male and one is female. There are four female secondary teachers and three male secondary teachers.

A profile of the responding sample indicates that according to age, sex and school type, females tend to be
higher in number in each characteristic except in the middle school. More males were reported in middle schools. The total number of male and female teachers between the age of 18-25 and 36 and over tended to be equal in number, with the largest distribution of teachers at the secondary school level. Of the seventeen teachers responding, the number of female respondents tended to be higher in both the elementary and secondary schools.

Since all seventeen teachers indicated a European-American background on the survey instrument, they are considered to be similar, and thus race is not treated as a variable along with the demographics of sex, school and age.

**ANALYSIS OF FREQUENCIES**

The forty attitudinal items measured in this study are divided into four attitudinal scales. They are: attitudes about implementation of the art curriculum by the art teachers, attitudes about promotion of the art curriculum, attitudes about students who experience the art curriculum and attitudes about art education training and preparation for multiculturalism. Seven items are included in the implementation scale, nine items are included in student experiences and promotion scale, and fifteen items are included in the preparation and training scale.

Frequencies were obtained for each question in each of the four sub-scales to determine the median response on
each item. The responses ranged from "strongly agree" to "strongly disagree." Data on the frequencies for each scale reveal the results depicted in figures 3, 4, 5, and 6.

The graph in figure 3 shows the item responses in the "implementation" scale.

Figure 3. Graph Showing Frequency of Median Values on "Implementation"
Figure 3 shows that the art teachers generally held positive attitudes on the implementation scale. Seventy-five% of the teachers agreed that teachers who implement art curriculum understand their own ethnicity, see ethnicity as being important, stress differences in cultures, and accept pluralism as a way of life. Seventy-one% of the teachers disagreed with the statement that art teachers who implement art curriculum have training in multicultural education, and 53% did not see race as being important for implementing art curriculum.

The graph in figure 4 shows the median response on the "promotion" scale.

Figure 4. Graph Showing Frequency of Median Values on "Promotion"
Ninety-eight % of the art teachers agreed with the statements that the art curriculum promotes cultural values; various ethnic/cultural learning styles; a better sense of self for all ethnic groups; and ethnic differences and groups honestly, realistically and sensitively. Teachers did not agree with the statement that the art curriculum promotes specifics about race.

The items presented in figures 3 and 4 reveal similar responses regarding race and ethnicity. Responses relative to race, however, generally revealed that race was valued as least important. Art teachers did not feel that the art curriculum promotes specifics about race. On the other hand art teachers did feel that the art curriculum promotes improved racial interaction.

The graph in figure 5 represents the median values of sample response with respect to "students" who experience art curriculum.
Overall, art teachers responses to questions in this sub-category indicate that art teachers tend to agree that students who experience the art curriculum are positive about racial differences; have both affective and cognitive understandings; and have appreciation and awareness of their own cultural values and other cultures as well. It is also indicated by 88% of the teachers responding in this category, that students who experience art curriculum grow in self esteem. Fifty-three percent of the teachers did not feel that students who experience art curriculum learn specifics about ethnicity, or that these students are provided role models which are of their own race and/or ethnicity. It was found that the response rate with respect
to ethnicity was different between the teacher "implementation" category (figure 3) and the "student experience" category (figure 5). The art teachers generally agreed that teachers who implement the art curriculum do see ethnicity as being important, stress differences in cultures and accept pluralism as a way of life. On the other hand, art teacher's responses in the "student experiences" category indicate that the student's who experience art curriculum do not learn specifics about ethnicity nor are they provided role models which are of their own race and/or ethnicity.

The graph in figure 6 indicates the median values of each response on "teacher preparation and training."

The response rate for the "teacher preparation and training" scale indicate a very high dissatisfaction among art teachers with respect to their formal training and preparation for multicultural education in their art education program. Overall, 70% of the art teachers report that their teacher preparation and training did not require courses in multicultural education; 82% feel their training and preparation did not prepare them adequately to teach
Figure 6. Graph Showing Frequency of Median Values on "Training and Preparation"
children from diverse backgrounds; 76% indicate their preparation and training did not clarify objectives of art teaching in classrooms which are multicultural. Additionally, art teachers indicate that their teacher training in art education did not require courses in the arts of different cultural groups and did not enable them to develop a multicultural philosophy of art education.

A large percentage of teachers indicate that their teacher preparation and training in art education did not enhance their appreciation of cultural/ethnic groups and did not help them to become successful teachers in the area of multiculturalism. One item received a high agree rate in this category. Seventy % of the art teachers responding in this category indicated that their teacher preparation and training in art education enhanced their knowledge about artists from different cultural/ethnic backgrounds.

The graphs depicted in figures 3, 4, and 5 indicate a similar distribution in response with respect to "agree" and "disagree." The graph in figure 6, however, shows a high concentration of ratings in the disagree range. Overall, art teachers responded positively about Promotion of art curriculum, Implementation of the art curriculum and Students who experience the art curriculum.

ANALYSIS OF CORRELATION COEFFICIENT

A Kendall Tau Correlation Coefficient Analysis was run on the survey instruments four attitudinal scales to
determine relationships between each of the scales. The chart in table 3 shows the correlations among each of the attitudinal variables.

**Table 3**

<table>
<thead>
<tr>
<th>ATTITUODAL VARIABLES</th>
<th>IMPLEMENT</th>
<th>PROMOTE</th>
<th>STUDENT EXPERIENCES</th>
<th>PREPARATION/TRAINING</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMPLEMENT</td>
<td></td>
<td>.11</td>
<td>.27</td>
<td>.28</td>
</tr>
<tr>
<td>PROMOTE</td>
<td>.27</td>
<td></td>
<td>.64</td>
<td>.42 **</td>
</tr>
<tr>
<td>STUDENT EXPERIENCES</td>
<td>.43</td>
<td>.80**</td>
<td></td>
<td>.36 **</td>
</tr>
<tr>
<td>PREPARATION/TRAINING</td>
<td>.46</td>
<td>.54*</td>
<td>.52</td>
<td></td>
</tr>
</tbody>
</table>

* P < .05
** P < .001

Upper Triangle is Kendall-Tau Values
Lower Triangle is Pearson Product-Moment Correlation Values

Table 3 shows that the highest correlations were found between "student experiences" and "promotion." This correlation indicates that when student experiences are high, so is promotion. Significant correlation also occurs between "preparation and training" and "promotion." Additionally, "student experiences" was significantly correlated with "preparation and training." While there was significance found between "preparation" with "promotion" and "student experiences" with "preparation," the magnitude of these two correlations were not as great as
Pearson product moment correlations run on the same four variable scales indicate similar correlation results between the same scales found in the Kendall Tau Analysis. Consistent similarities occurring among these two analysis indicate that the significance of correlations noted between the scales "student experiences" with "promotion" and "preparation and training" with "promotion" and "student experiences" are reliable.

**ANALYSIS OF VARIANCE**

Are there differences in the attitudes of art teachers about multicultural art education due to type of school, age and sex?

A Kruskall-Wallis non-parametric analysis of variance was performed on three attitudinal scales to determine differences about multicultural art education with respect to age, sex and school type. This analysis was run on the "student experiences," "teacher implementation" and "art curriculum promotion" scales. Table 4 shows the mean rank distribution on these three areas with respect to school, sex and age.
Table 4.
K-W Descriptive Summary Attitudinal Scales by School Sex and Age.

<table>
<thead>
<tr>
<th></th>
<th>PROMOTION</th>
<th>STUDENT EXPERIENCES</th>
<th>IMPLEMENTATION</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary</td>
<td>5.67</td>
<td>4.75 *</td>
<td>6.17</td>
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</tr>
<tr>
<td>Middle</td>
<td>10.83</td>
<td>8.67</td>
<td>9.33</td>
<td>3</td>
</tr>
<tr>
<td>Secondary</td>
<td>9.93</td>
<td>11.64 *</td>
<td>10.14</td>
<td>7</td>
</tr>
<tr>
<td>Females</td>
<td>8.71</td>
<td>7.79</td>
<td>7.92</td>
<td>12</td>
</tr>
<tr>
<td>Males</td>
<td>9.70</td>
<td>11.90</td>
<td>11.60</td>
<td>5</td>
</tr>
<tr>
<td>36-up</td>
<td>10.60</td>
<td>11.00</td>
<td>12.20</td>
<td>5</td>
</tr>
<tr>
<td>26-35</td>
<td>8.64</td>
<td>7.64</td>
<td>7.86</td>
<td>7</td>
</tr>
<tr>
<td>18-25</td>
<td>7.90</td>
<td>8.90</td>
<td>7.40</td>
<td>5</td>
</tr>
</tbody>
</table>

* denotes significance at .05 level.

Results depicted in Table 4 indicates that there is no significant differences in the mean ranks on the scales "implementation" and "promotion" according to age, sex or school.

Further analysis of the data depicted in the ANOVA
summaries shown in Table 5 indicates no significant differences in the scales "implementation" and "promotion" with respect to the age of the teachers, sex of the teacher or level (elementary, middle, or secondary) of school. The K-W ANOVA summary in Table 5 shows significance only on the variable school in the "student experiences" scale.

Table 5
K-W ANOVA summary Table for "Implementation", "Promotion" and "Student Experiences" by school, age and sex

<table>
<thead>
<tr>
<th>Source</th>
<th>IMPLEMENTATION</th>
<th></th>
<th></th>
<th>PRODUCTION</th>
<th></th>
<th></th>
<th>STUDENT EXPERIENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>d.f.</td>
<td>x²</td>
<td>p&lt;</td>
<td>d.f.</td>
<td>x²</td>
<td>p&lt;</td>
<td>d.f.</td>
</tr>
<tr>
<td>School</td>
<td>2</td>
<td>2.36</td>
<td>.28</td>
<td>2</td>
<td>3.47</td>
<td>.17</td>
<td>2</td>
</tr>
<tr>
<td>Age</td>
<td>2</td>
<td>2.86</td>
<td>.21</td>
<td>2</td>
<td>0.77</td>
<td>.67</td>
<td>2</td>
</tr>
<tr>
<td>Sex</td>
<td>1</td>
<td>1.87</td>
<td>.15</td>
<td>1</td>
<td>0.13</td>
<td>.71</td>
<td>1</td>
</tr>
</tbody>
</table>

* denotes significance

The Student Experiences scale has nine items. The graph in figure 7 shows these nine items with a possible range of nine to thirty-six. Low scores represent positive attitudes and high scores represent negative attitudes.
Results of elementary, middle and secondary teachers in the "student experiences" scale indicate that overall, secondary teachers' responses were higher than middle school or elementary teachers. High School teachers tended to disagree more than middle school or elementary teachers. The lowest mean attitudinal response was recorded for elementary teachers at 14.66, the middle school teachers total response mean was 19.33. Secondary teachers had the highest total mean of 23.42. The total mean among all of the teachers was 19.11. Secondary teachers tended to disagree more about the students in the art curriculum than either middle or elementary teachers. Middle school teachers did not assume a firm position of agree or disagree but tended to sway in both directions. The mean attitudinal scale for student experiences by age and sex is shown in figure 8. Significance was not found for age or sex at the .05 level.
Figure 8. Mean Attitudinal Scale for "Promotion" by Age, Sex, and School
The following nine items appear in the scale.

**STUDENTS WHO EXPERIENCE THE ART CURRICULUM**

S1. learn specific about ethnicity.

S2. acquire understandings about differences in cultures.

S3. become aware of commonalities in various races.

S4. increase their appreciation for their own cultural group.

S5. improve their skills in interacting with multiple cultures.

S6. grow in self-esteem.

S7. have increased awareness about their own cultural values.

S8. are positive about racial differences.

S9. are provided role models which are of their own race and/or ethnicity.

The graph in figure 9 depicts the seven items in the implementation scale on age, sex and school with a possible range of seven to twenty-eight. No significant differences are noted on any of these seven items with respect to either age, sex or school. Mean scores for this scale indicate that art teachers responded similarly with respect to age, sex and school.
Figure 9. Mean Attitudinal Scale for "Implementation" by Age, Sex, and School
The following items appear in the scale **TEACHERS WHO IMPLEMENT ART CURRICULUM**:

11. understand their own ethnicity.
12. accept pluralism as a way of life.
13. stress the differences in cultures.
14. have training in multicultural education.
15. see race as being important.
16. see ethnicity as being important.
17. have a difficult time making decisions.

There was also no significant differences found in the "Art Curriculum Promotes" scale with respect to age, sex or school. Figure 10 shows the nine items in this scale with a possible range of nine to thirty-six. The graph in figure 10 shows that art teachers' responding to the nine items about teachers who promote art curriculum were similar in their beliefs with respect to their age, their sex and their school.
Figure 10. Mean Attitudinal Scale for "Student Experience" by Age and Sex
The following nine items appear in the scale:

**THE ART CURRICULUM PROMOTES**

P1. ethnic pluralism.
P2. cultural values.
P3. improved racial interaction.
P4. sound thinking about ethnic issues.
P5. various ethnic/cultural learning styles.
P6. better sense of self for all ethnic groups.
P7. specifics about race.
P8. specifics about ethnicity.
P9. ethnic differences and groups honestly, realistically and sensitively.

In summary, art teacher responses on the "student experiences" scale tended to differ from the "implementation" and "promotion" scales. Mean ranks for teachers responding to items in the implementation and promotion scales indicate that attitudes among teachers on these two scales with respect to age, sex and school are similar. On the other hand, analysis of art teacher attitudes on the "student experiences" scale differed among elementary, middle, and secondary teachers. Significance noted on the mean ranks in the "student experiences" category suggest that generally art teachers placed high importance on their students, their art exposure, their understanding and appreciation.

Are there differences in the Attitudes of Art Teachers about art curriculum, students, and art instruction due to
educational training, and preparation for multicultural settings?

The study respondents were grouped into two categories with respect to expressed attitudes about training and preparation for multicultural teaching. To examine the effect of training on attitudes, each individual response on "preparation and training" items, T 1-10 and T 14-15 were summed for a crude measure of their multicultural training. Items T 11, T 12 and T 13 were excluded because these items dealt more with attitudes teachers have about their ability to implement multicultural knowledge when teaching students.

A preparation rating of weak or strong was then assigned to each respondent based on their attitudinal score in this scale. Thirteen art teachers were rated as having weak preparation and training. Four were rated as strong in their preparation and training.

To determine if there are differences between their training and preparation and their attitudes about multiculturalism, rating responses were analyzed using a Kruskall-Wallis non-parametric analysis on each item in the promotion, implementation and student experience scales. The same analysis was also run on items T 11, T 12, and T 13 in the "teacher preparation" sub-scale. The chart in table 6 shows the items which are significant with respect to training and preparation rating on the student experiences scale.
Table 6 shows that there were differences in multicultural attitudes among art teachers about "students who experience" the art curriculum. Five items appearing in this scale showed to be significant.

Individual mean scores on each of the five items in the "student experiences" scale tended to differ among teachers who were rated as weak in training and preparation with those rated as strong in preparation and training. Items 1, 2, 6, 8 and 9 were significant at the .05 level. Overall, teachers rated as weak in preparation.

<table>
<thead>
<tr>
<th>ITEM</th>
<th>X2</th>
<th>d.f.</th>
<th>P</th>
</tr>
</thead>
<tbody>
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<td>.04*</td>
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<tr>
<td>S2</td>
<td>5.12</td>
<td>1</td>
<td>.01*</td>
</tr>
<tr>
<td>S3</td>
<td>0.46</td>
<td>1</td>
<td>.44</td>
</tr>
<tr>
<td>S4</td>
<td>1.86</td>
<td>1</td>
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</tr>
<tr>
<td>S5</td>
<td>0.15</td>
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<td>.67</td>
</tr>
<tr>
<td>S6</td>
<td>3.28</td>
<td>1</td>
<td>.04*</td>
</tr>
<tr>
<td>S7</td>
<td>2.51</td>
<td>1</td>
<td>.09</td>
</tr>
<tr>
<td>S8</td>
<td>3.70</td>
<td>1</td>
<td>.04*</td>
</tr>
<tr>
<td>S9</td>
<td>4.62</td>
<td>1</td>
<td>.02*</td>
</tr>
</tbody>
</table>

* denotes significance

Note. Weak N = 13
Strong N = 4
disagreed that students learn specifics about ethnicity, acquire understandings about differences in cultures, grow in self esteem, are positive about racial differences, and are provided role models which are of their own race and/or ethnicity.

Teachers with weak preparation ratings tended to be unsure and swayed back and forth within attitudes. Teachers rated as strong seemed to be more confident in their response and indicated a firmer position with respect to students who experience art curriculum. Teachers rated as strong in preparation and training tended to be more positive with respect to their training and art students.

The art curriculum "promotion" scale also shows significance with respect to art teacher training and preparation. Table 7 shows items in the "promotion" scale which are significant.
One item appeared to be significant at the .05 level in the "promotion" scale, Item P9 (the art curriculum promotes ethnic differences and groups honestly, realistically and sensitively). Two items (P5 the art curriculum promotes various ethnic/cultural learning styles and P2 the art curriculum promotes ethnic pluralism) were approaching significance at the .05 level. P5 was approaching significance with a probability of 0.06. P2 was approaching significance with a probability of 0.08. Of the thirteen teachers with weak preparation, the mean
response on P9 shows that these teachers tended not
to take a firm position and were unsure of their position.
Half of them agreed and the other half disagreed. The
four teachers with a strong preparation and training rating
tended to be positive about their training and were firmer
about their attitudes on these items with respect to
promotion of the art curriculum. The variability shown in
item P9 of the teachers with strong training indicate how
differently these teachers attitudes were from the weak
teachers.

The "implementation" sub-scale items do not appear to
be significant with respect to art teacher training and
preparation rating. Table 8 shows the items in the "imple-
mentation" scale.

**TABLE 8**

K-W One-Way ANOVA of Preparation Rating
on "Implementation" scale

<table>
<thead>
<tr>
<th>ITEM</th>
<th>X2</th>
<th>d.f.</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>0.20</td>
<td>1</td>
<td>.54</td>
</tr>
<tr>
<td>12</td>
<td>0.20</td>
<td>1</td>
<td>.54</td>
</tr>
<tr>
<td>13</td>
<td>1.84</td>
<td>1</td>
<td>.14</td>
</tr>
<tr>
<td>14</td>
<td>1.69</td>
<td>1</td>
<td>.16</td>
</tr>
<tr>
<td>15</td>
<td>0.15</td>
<td>1</td>
<td>.67</td>
</tr>
<tr>
<td>16</td>
<td>2.33</td>
<td>1</td>
<td>.09</td>
</tr>
<tr>
<td>17</td>
<td>0.62</td>
<td>1</td>
<td>.35</td>
</tr>
</tbody>
</table>

**Note.** Weak N = 13  
Strong N = 4

The analysis performed on items T11, T12 and T13 in
"teacher preparation" is depicted in Table 9.
TABLE 9


<table>
<thead>
<tr>
<th>ITEM</th>
<th>X2</th>
<th>d.f.</th>
<th>p&lt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 11</td>
<td>0.05</td>
<td>1</td>
<td>.81</td>
</tr>
<tr>
<td>T 12</td>
<td>2.00</td>
<td>1</td>
<td>.13</td>
</tr>
<tr>
<td>T 13</td>
<td>7.38</td>
<td>1</td>
<td>.04*</td>
</tr>
</tbody>
</table>

* denotes significance

Note: weak N = 13
Strong N = 4

Table 9 shows that item T13 (My teacher education and training stressed significance of appropriate role models for children in art classrooms) is significant with respect to weak and strong teacher training. Higher means are found among those teachers with weak ratings which indicates that these teachers tend to be negative and disagreed more about their training on this particular item. Teachers with strong ratings have lower means which indicate they tend to be more positive about their preparation and agree that appropriate role models were stressed in the training they had received.

Data presented in Tables 6, 7, 8 and 9 suggest that differences among weak and strong teacher training is related to teacher attitudes about multicultural art education.
Overall, art teacher training and preparation ratings differed with respect to their attitudes about the art curriculum and students who experience the art curriculum. Are there differences in the preparation and training attitudes of art teachers about multicultural art education due to sex, age and type of school?

A Kruskall-Wallis one-way ANOVA was used to determine if there are differences in the training and preparation attitudes of art teachers about multicultural art education with respect to age, sex and type of school. The analysis was run on twelve items in the training and preparation scale of the instrument: Items T1 through T10 and items T14 and T15. Age appears to be significant in this scale with respect to training and preparation. Table 10 shows the items according to age. Significance is noted at the .05 level for items 1, 2, 3.

The mean ranks on table 10 shows that art teachers differed in their attitudes with respect to how old they were. Teachers who were between the ages of 26-35 and 36 and over had higher mean ranks than teachers between 18 and 25. Older teachers tend to disagree more with these statements. Three items were significant at .05 level with respect to age. (1) Training and preparation in art
TABLE 10
K-W Mean Attitudinal Scale for Training and Preparation by Age

<table>
<thead>
<tr>
<th>N</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>14</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>36-up</td>
<td>5</td>
<td>13.30*</td>
<td>13.30*</td>
<td>13.40*</td>
<td>11.20</td>
<td>11.90</td>
<td>11.70</td>
<td>12.20</td>
<td>10.70</td>
<td>12.60**</td>
<td>11.40</td>
<td>12.60</td>
</tr>
<tr>
<td>25-35</td>
<td>7</td>
<td>8.50</td>
<td>8.57</td>
<td>7.79</td>
<td>9.07</td>
<td>8.21</td>
<td>9.36</td>
<td>7.21</td>
<td>8.36</td>
<td>9.36</td>
<td>8.71</td>
<td>7.79</td>
</tr>
<tr>
<td>18-25</td>
<td>5</td>
<td>5.40*</td>
<td>5.30*</td>
<td>6.30*</td>
<td>6.70</td>
<td>7.20</td>
<td>5.80</td>
<td>8.30</td>
<td>7.00</td>
<td>6.80</td>
<td>5.80**</td>
<td>8.30</td>
</tr>
</tbody>
</table>

* Denotes item significant at .05 level

** Approaching significance
education required courses in multicultural education; (2) required courses about different cultural groups; (3) enabled teachers to develop a multicultural philosophy of art education. Item 10, which addressed training in art education which prepared teachers to become successful in the area of multiculturalism, was approaching significance with a .079. Older teachers also tended to disagree more to this item.

There was no significance found among males and females with respect to teacher training and preparation attitudes about multicultural art education. The mean ranks of males and females, while they did not prove significant at the .05 level, do show that male mean ranks were consistently higher than females'. These ranks indicate that males tend to disagree more than females.

Table 11 shows the data mean rank results of training and preparation comparison of males and females.

| TABLE 11 |
| K-W Mean Attitudinal Scale for Preparation and Training by Sex |

<table>
<thead>
<tr>
<th>ITEMS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>MALE</td>
<td>5</td>
<td>10.00</td>
<td>10.00</td>
<td>10.30</td>
<td>11.30</td>
<td>9.30</td>
<td>9.70</td>
<td>10.80</td>
<td>9.80</td>
<td>10.70</td>
<td>9.30</td>
<td>8.30</td>
</tr>
<tr>
<td>FEMALE</td>
<td>12</td>
<td>8.58</td>
<td>8.58</td>
<td>8.46</td>
<td>8.04</td>
<td>8.88</td>
<td>8.71</td>
<td>8.25</td>
<td>8.67</td>
<td>8.88</td>
<td>8.29</td>
<td>9.29</td>
</tr>
</tbody>
</table>
School is also not found to be significant with respect to teacher attitudes about preparation and training in multicultural art education. The chart in table 12 shows the mean ranks for elementary, middle and secondary art teachers.

### TABLE 12
*K-W Mean Attitudinal Scale for Preparation and Training by School*

<table>
<thead>
<tr>
<th>Item</th>
<th>Item 1</th>
<th>Item 2</th>
<th>Item 3</th>
<th>Item 4</th>
<th>Item 5</th>
<th>Item 6</th>
<th>Item 7</th>
<th>Item 8</th>
<th>Item 9</th>
<th>Item 10</th>
<th>Item 11</th>
<th>Item 12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Elementary</strong></td>
<td>6 8.00</td>
<td>7.83</td>
<td>7.00</td>
<td>8.42</td>
<td>8.58</td>
<td>9.25</td>
<td>7.17</td>
<td>8.33</td>
<td>8.17</td>
<td>9.00</td>
<td>8.58</td>
<td>9.00</td>
</tr>
<tr>
<td><strong>Middle</strong></td>
<td>3 8.00</td>
<td>7.50</td>
<td>8.00</td>
<td>7.00</td>
<td>7.00</td>
<td>8.33</td>
<td>7.00</td>
<td>10.50</td>
<td>10.83</td>
<td>8.00</td>
<td>8.33</td>
<td>8.00</td>
</tr>
<tr>
<td><strong>Secondary</strong></td>
<td>9 9.14</td>
<td>9.50</td>
<td>10.00</td>
<td>9.21</td>
<td>9.07</td>
<td>7.93</td>
<td>10.29</td>
<td>7.79</td>
<td>7.79</td>
<td>8.29</td>
<td>8.50</td>
<td>8.29</td>
</tr>
</tbody>
</table>

Are there differences in the direct and indirect behavior of art teachers due to sex, age, and type of school?

The six teachers participating in the observation phase of the study were assigned a performance rating of indirect or direct based on their I/D ratio. Three teachers were rated as direct and three were indirect.
A Kruskall-Wallis one way ANOVA was run on the indirect and direct observation rating assigned to each teacher with sex, age and school. There was no significance found among their direct and indirect behavior with respect to age, school or sex. The mean ranks shown for age does show a slight variation of means for all three age groups. The older the teachers were the higher their mean. Sex is shown to be equal in mean rank among both males and females.

School is also slightly different between middle school and secondary school teachers. The chart in table 13 shows the mean rank by age, sex and school.

**TABLE 13**

K-W Mean Rank for Observation Rating by Age, Sex, and School

<table>
<thead>
<tr>
<th>AGE</th>
<th>MEAN RANK</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>36-over</td>
<td>4.00</td>
<td>3</td>
</tr>
<tr>
<td>26-35</td>
<td>5.00</td>
<td>1</td>
</tr>
<tr>
<td>18-25</td>
<td>2.00</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEX</th>
<th>MEAN RANK</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>3.50</td>
<td>2</td>
</tr>
<tr>
<td>Male</td>
<td>3.50</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>MEAN RANK</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Middle</td>
<td>5.00</td>
<td>1</td>
</tr>
<tr>
<td>Secondary</td>
<td>3.20</td>
<td>5</td>
</tr>
</tbody>
</table>
Although there were no significant differences found, there was some variation among the teacher's observed behavior. The three teachers rated as direct had similar I/D ratios and exhibited similar verbal interaction patterns with students in their classrooms. Similar patterns were found among these teachers in categories toward praising and accepting, and using ideas of students. Indirect teachers also used students' ideas with respect to their art projects to enlarge upon curricula content and a limited amount of lecturing, commands and criticism was used by all six teachers.

Much of the lecturing, facts or opinions given by the indirect teachers about content or procedures was done in response to student initiated talk.

Students worked independently and interacted freely among themselves. Interchange occurring between students in the art classroom and indirect teachers was highly concentrated in the first three categories of the Flanders scale. The silence categories, referring to activity other than instruction, tended to be few in number and equal among all six teachers.

The three direct teachers had a higher number of verbal influence in the categories of Lecturing, Giving Directions, and Criticism. Direct teachers tended to express their own ideas with respect to students art projects more than indirect teachers. Their verbal responses in these areas were generally higher in number in the direct talk
categories. The direct teachers were similar in their I/D ratio. While it was generally observed that direct and indirect art teachers both encouraged student interaction, students' ideas were used more to enhance instruction by indirect teachers, and they were permitted freer exchange and interaction among themselves.

Overall data showed that art teachers behaved similarly in their verbal interaction patterns in studio settings.

**SURVEY VS OBSERVATION RESULTS**

Data from the survey and observation suggest that art teachers exhibit substantial concern for students who experience the art curriculum. Even though there is very little variation between teachers with indirect and direct behaviors, there is a considerable amount of positive interaction among teachers and students in these classrooms. The climate of the classrooms is such that adequate interchange among students and teachers in both direct and indirect environments is continuously reinforced by the art teachers. The survey reveals a high concern in many aspects regarding the students' who experience art, which seemed also to be apparent during the observations.

In their written responses, a large percentage of the teachers noted that students in art do grow in self-esteem and improve their skills in interaction with multiple cultures.
While it was not the intent of the observation or the study to evaluate curriculum, it was observed that the curricular content of each classroom did not address multiculturalism. It needs to be noted also that the classrooms were disproportionate in its racial/ethnic mix. The majority of the students were similar in background to their teachers, European-American. During the observation period a total of seven students representing other ethnic backgrounds were present.

Since there was such a small ratio of students who represented other ethnic groups, interaction within the same group was more apparent.
SUMMARY

The analysis of data presented indicated that there are differences in the attitudes of art teachers about art curriculum, art students and art instruction. It also indicates that these attitudinal differences vary according to type of training and preparation, the teachers age and whether the teacher is in the elementary, middle, or secondary school.

Also of importance was the interaction patterns found between indirect and direct behaviors among the six teachers observed which substantiate to some degree their attitudes about the students they teach.

Data also revealed several important findings about teacher preparation, and teacher's attitudes about their training and preparation for multicultural art teaching.

The remaining chapter contains the summary and conclusions.


CHAPTER V
SUMMARY AND CONCLUSIONS

Summary

The Purpose of the Study

It was the purpose of this study to describe art teacher attitudes towards multiculturalism in elementary and secondary art classrooms. A related purpose was to examine the interpersonal communication in art classrooms. In order to determine what the attitudes of art teachers were and to denote if there were differences in these attitudes as well as to determine the direct and indirect behavior, a survey instrument and observation techniques were utilized.

The study asked the following questions:

1. Are there differences in the attitudes of art teachers about multicultural art education due to type of school, age and sex?

2. Are there differences in the direct and indirect performance of art teachers due to sex, age and type of school?

3. Are there differences in the attitudes of art teachers about art curriculum, students and art instruction due to educational training and
preparation for multicultural settings?

4. Are there differences in the attitudes about preparation and training of art teachers for multicultural art education due to sex, age and type of school?

Procedures

Data indicating attitudes about art curriculum, students, and training and preparation were collected from art teachers in the Southwestern School district of Franklin County. Southwestern is a school system located in the southwest corner of Franklin County.

The study was voluntary and designed to include the total art teacher population of the Southwestern School district. Seventeen art teachers volunteered to participate in the study. The study was conducted in two parts—a survey and observation. The survey instrument was designed by the investigator following a five step development process. Flanders Interaction Analysis was used for the observation.

All seventeen teachers were used in the survey phase, while six teacher volunteers were used for the observation.

Teachers were introduced to the concept of multiculturalism, and art education through an orientation session held at the Southwestern Central School offices.

An orientation discussion session was conducted by the researcher. Content at this session included the following topics:
2. The Melting Pot
3. Pluralism and art education.

The six teachers who volunteered for phase two of the study were observed using Flanders Interaction Analysis, two months following the survey.

All data were collected by the investigator. Results from the questionnaires and observations were recorded on computer sheets in preparation for complete analysis. The results were key punched into cards and programmed using the SPSS method. Data were subjected to simple frequency analysis and analysis of variance using Cronbach's Alpha. Also non-parametric one-way ANOVA, one-way layout, and correlation coefficient tests were used with Kruskall-Wallis and Kendall-Tau.

**Summary of Findings**

This study generated several important findings concerning art teacher attitudes about multicultural art education.

1. From frequencies run on each attitudinal scale teachers responded differently based on their attitudes about student experiences, art instruction and multi-cultural art training.
2. When training and preparation for multi-cultural art teaching was weak, teachers disagreed more about their training and when
preparation was strong, teachers agreed more about their training.

3. Art teachers' attitudes about their students who experience art curriculum were influenced by school type and their preparation and training for multi-cultural teaching.

4. There was significant differences found in teacher attitudes about the "art curriculum" with their training and preparation, and no significance found in age, sex or school with respect to "art curriculum."

5. There was significance found among training and preparation for multiculturalism with respect to age.

6. From correlation coefficients run on each attitudinal scale against the other, substantial association was found among teachers or students who experience art curriculum and promotion of the art curriculum. Moderate association was found between training and preparation with art curriculum promotion and students experiencing art curriculum.

7. There was no significant difference found between males and females on any of the attitudinal scales, however within the two groups, the results provided some indication that males
Implications

The subject of this study and implications drawn from findings could provide valuable information for several kinds of people associated with multicultural education, teacher education and art education. Those persons might include: (1) multiculturalists, educators and administrators; (2) those involved in the educational preparation of future teachers; (3) classroom art teachers interested in examining attitudes and behaviors in an effort to improve instruction in a pluralistic society; and (4) those involved in educating special needs learners.

Among the implications of potential value to these persons are the following:

First, the findings of this research would suggest that administrators, curriculum planners, certification agencies and supervisors are calling for classroom instruction that can meet the needs of students from diverse ethnic/cultural backgrounds, teachers will certainly need some assistance and adequate training to understand and teach these youth.

The need for such program examination are supported in the literature by writers like Banks (1977), James (1971) and Baker (1973). Accreditation agencies like NCATE and ASCD (1977) have suggested that teacher certification agencies are not entirely satisfied with the teacher's ability to address classroom diversity and have proposed
new standards and guidelines for multiculturalism.

Multicultural education and mainstreaming asserts that the educational system must respond equitably to those students who have exceptionalities (mental, physical and cultural). Because of these distinct parallels, an approach for implementing pluralism by art teachers working with students who have specific learning needs is appropriate. Special education according to Grant (1975) "is an attempt by the educational system to be responsive to the special needs of a specific minority in the school population" (p. 57). If effectively implemented a multicultural philosophical approach to teaching special learners would guarantee acceptance of students on their own terms without penalty of physical or mental, ethnic or cultural differences. Learners with special needs will be able to expand their focus of differences to include other ethnic/cultural backgrounds.

In-service education might well be an avenue useful for assisting those teachers presently in the classrooms. Inservice teacher education programs should be designed with components to help art teachers increase their self awareness about students who are different; enhance their knowledge and appreciation of diversity in art and the artistic heritage, and incorporate appropriate strategies and methodologies and philosophies conducive for multicultural teaching. Strategies suggested by Collins (1975)
and Gay (1977) lend support to the findings of this investigation and the need in this area.

Present teacher education programs however, will need to examine closely the student population— their ethnic, psychological and social differences—that these future teachers are being prepared to teach. McFee, Chalmers and Feldman (1977) argue that little attention has been given to this issue.

It will be important to provide in teacher education programs opportunities for prospective teachers to confront their own personal prejudices, stereotypes and attitudes with respect to diversity. Advocates of multiculturalism like ASCD (1977), Gay (1977) and Grant (1977) propose that multicultural education would provide support and the necessary opportunities within teacher training programs for self assessment and self-actualization.

Teacher education programs will first have to accept the challenge of cultural pluralism by not ignoring the fact that ethnic cultural differences have always been a part of American life. "School curricula which do not include multicultural content and multiethnic perspectives in teaching are unrealistic and incapable of providing qualitative educational experiences for all American youth" (Gay, 1977, p. 96).

The need for appropriate role models and valid self-images argued by Feldman (1976), Grisby (1977) and Lewis (1977) suggest that quality educational experiences
in art will be dependent on the teachers ability to implement curricula which will address these concerns. All children regardless of ethnic/cultural differences need an opportunity to find personal meaning in their academic experiences, and should be able to appropriately relate and identify these experiences to their environment and to their lives. Studies cited in the literature by Lovano-Kerr and Zimmerman (1979), McFee (1961; 1966) are given as support for the need to establish art experiences which are applicable to the lives and environments of students who take art.

Art will be particularly useful as a vehicle in multicultural education perhaps for more than any other reason because it has the ability to enhance the process of visual communication. Of major concern to multiculturalists like Grant (1978), Baker (1977), McFee (1977) and Grisby (1979) is that of effectively communicating to diverse youngsters with ease, understanding and relevance. Since communication in art is highly visual there is no language barrier. Visual images permit the retaining of the original intent of the art work without the loss of meaning in the translation process. Therefore since the elements of communication are not words but images, it is easier for people regardless of place or time to speak to and understand each other through the arts.

The art classroom can provide language-free insights and meanings presented to students about the lives and
times of other people that would not be obtainable through more conventional educational means. Much can be learned about the culture of a people through visual study and tactile participation in art media. Much has been learned about prehistoric man through the visual records left on the cave walls by prehistoric artists. It should be remembered, according to McFee and Degge (1977), "that a people's identity is developed in relation to their background, and that the art in it helped them learn and develop concepts of who and what they are" (p. 10).

The visual senses are very powerful tools for communicating and learning about pluralism in art classrooms. Coupled with this is the fact that student's learning can be enhanced through tactile expression evident in art media. For years now curricula areas particularly at the elementary level, have relied on visual symbols to teach children to read, write and compute facts. Conversely, the same insight and tools can be utilized by art teachers to provide the necessary growth, understanding and acceptance among students about their art and the art of other cultures as well. Accepting this responsibility would mean that art teachers would need to reorganize their teaching approaches and content to one with an emphasis on teaching art concepts from a pluralistic perspective in addition to the present emphasis on production. Art educators have an edge, and should be the first to take advantage of those inherent visual and tactile qualities,
potentials and abilities which distinguish the area and set it apart from others.

Inherent in the findings of this research are implications for multicultural art education with more global dimensions. Because global education focuses on individual understanding and survival through international conceptualization; its concepts can be used to motivate students in art by having them explore basic similarities in the arts shared by all people on an international level. Student ideas can be expanded across space to other cultures and back in time to understand the roots of the uniqueness of people. According to Cleveland et al. (1975) the arts are among the universals of culture. It is important for student appreciation and understanding in art that they have a clear conceptualization of national contributions and connections, and how these contributions influence their present existence. Through more global objectives in art, understanding of groupness can be enhanced. Even though groups might be different and unique in some way, they produce and have some form of art in which the skill of the participants is highly regarded by the culture. In fact every culture creates and appreciates that art which reflects its own cultural values. Commonalities in the arts among cultures on a national and local level are shared, are influenced by, and influence each other. Common art themes can be avenues of exploration for global enhancement. In other words it will be
important for art educators to be aware of as well as stress the function of groupness. They will need to include the significance of art of ethnic groups as a vehicle which can provide a cohesive link between globalization and individuality to help clarify the meaning of the globe for children's local existence in the community and in the art classroom.

Second, of primary importance for instituting art education that is multicultural will be that of incorporating a process model designed to permeate the total art teacher preparation structure. Such a process model would include the features outlined in figure 11 (p. 156).

Other processes for implementing such designs for teacher education can be found in the literature which refers to schools like Indiana (1977) Michigan (1978) and Ball State (1978) universities who have implemented models for multicultural education and art education.

Third, older teachers' attitudinal responses on preparation and training suggests a trend in curricula emphasis and focus. Such indications of responses about insignificant training and preparation by these teachers tends to coincide with the time frame for cultural recognition in this society. Coupled with the fact that the demand for cultural recognition was not sufficiently voiced by minorities nor recognized by this society until the early 1960's; with the fact that most teacher education programs in multiculturalism are relatively new,
many teachers over thirty-five years of age would not have benefited from multicultural training.

Another note to mention on the same issue, is the fact that general comparisons of responses on the teacher training and preparation scale with the pilot teachers and the sample indicated that age was also a factor. Of perhaps minor significance, but worthy of mention, is the fact that the art teachers used to validate the instrument in the pilot were much younger and tended to generally "agree" more about their art training and preparation than the study sample. Another note with regard to training and curriculum is that the pilot teachers were all present graduate students. The fact that they were actively involved as art education students may have accounted for the attitudinal differences expressed about art education training and preparation. Also, significance noted consistently with respect to art teachers attitudes about their students, indicated that art teachers were not satisfied with the art curriculum's ability to promote cultural diversity among learners.

According to the expressed opinions from art educators like Grisby (1979) and Grossman (1971) art teachers will need a better knowledge and understanding to be more effective in classrooms. These competencies suggest that such training will improve attitudes and abilities of art teachers.
Finally, given behavior patterns among art teachers cited by multiculturalists as appropriate for effective teaching, positive student teacher relationships are evident in art classrooms.

This should be an indication to art educators, curriculum specialists and teacher educators, that appropriate training should be provided—appropriate training and preparation which is designed to stimulate effective and positive attitudes toward multicultural art teaching.

Further, art curricula emphasis in cultural diversity should not be restricted to classrooms with diverse populations but it is equally, if not more important for students in homogeneous settings to recognize diversity and appreciate the artistic merit and values of others. Art programs which inject biases and stereotypes and ethnocentrism through inappropriate materials or materials that exclude and deny ethnics, others and minorities rightful recognition in the academic art arena, cannot begin to arrive at education which is multicultural. Multicultural art education cannot and should not be reserved for only a distinct few.
CONCLUSIONS

Prior to conducting this study, this researcher was highly prompted to discover what were the attitudinal differences art teachers held about multicultural education and what interpersonal behaviors existed in art classrooms. However such differences were not proven significant on all attitudinal scales in this study. There was some indication that school and age on some items did prove significant. Sex showed no significance at all, and there was none noted with respect to verbal classroom interaction between students and teachers.

Findings which suggested correlation between age, school and preparation point to the fact that teacher training programs while they have changed their focus, are not adequately training art teachers for diversity. It also suggests that art teacher opinions about their training are compatible with the literature's concerns for improving teacher education.

Recommendations for Further Research

This study has provided a range of attitudinal information about various aspects of art teaching and behavior regarding multicultural art education. It has opened up sufficient inquiry into art instruction and preparation in colleges, universities and public schools that would help youngsters and prospective teachers
effectively benefit from a pluralistic society. This study should be replicated with specific modifications which focus on the following:

1. This study design should be replicated under conditions where more than one school system is involved and where more teachers would be able to participate, and a comparison of the systems could be made.

2. This study could also be done using teachers with more diverse ethnic/cultural backgrounds.

3. Replication could be made using art students as the observation subjects. Results of this study and the suggested one could than be compared.

4. This study could also be done using a more extensive observation period.

5. Finally, replication of this study could be made in districts with more racially/ethnically mixed students, throughout the country which might generate more attitudinal findings significant for a larger population.

For further research in this area the following general issues should be considered:

1. The present attitudes and beliefs of art teachers.

2. Voluntary or paid participation of art teachers.
3. **Influence of the environmental press on the response patterns of art teachers.**

4. **Level of understanding about ethnicity and race among teachers.**
Drawing from both experience and the findings of this research, it is the opinion of this investigator that the attitudes art teachers have about multiculturalism will determine to some degree the quality of art instruction as well as the behavior of teachers towards that instruction in art classrooms. It is clear that the art area like many other areas in the schools' curriculum are not designed to address diversity nor are they designed to prepare students in any real sense for a pluralistic society. The fact that the expressed attitudes of art teachers in this study echo the very sentiments of advocates of multicultural education and art education is indeed significant. It is no longer teacher training institutions and accreditation associations alone who are saying teachers are ill-equipped for the task of classroom diversity: art teachers themselves are feeling the same pressure and are voicing the very same sentiments.

Much of the emphasis in art classrooms has been placed on the product—the making of art without the meaning of the product related in context to the individual experiences and environments of students. The ill effects of this lack of emphasis on child centeredness will present severe handicaps to youngsters who find themselves a part of situations where experiences are dissimilar to their environments. In this regard if students are denied this
familiarity they are faced with a dual dilemma and added frustration. The task of dealing with curricula, learning concepts and content is in itself a major accomplishment for many students. To add to this, unrelated and unfamiliar experiences in the teaching learning process would only mean that these students are faced with the problem of identity of self. That is, they are faced with trying to decipher within the instructional process "just where do I belong."

The art teacher should serve as mediator and should provide constant instructional guidance that would enable students to make the connection and choices which would allow them to function effectively outside the immediate walls of the classroom. Conflict will continue to occur if discrepancies between student, teacher and educational norms are left unsettled.

Much of the research in multicultural education suggests that the success or failure of educational instruction provided for youngsters rests with the teachers. The reality is not only do teachers develop and implement the art curriculum. A large part of teacher success in these classrooms is determined by their attitudes about themselves, the subject area, and their students. Even though it is clear that societal norms, expectations and affiliations tend to contribute significantly to attitudes, misconceptions, fears and ethnocentrism they should not be discounted. Attitudes will be the key and because they are
learned, they can be taught. According to Morris and Stuckhardt (1977) new attitudes can be taught and those previously held can be reinforced or altered through directed teaching. For art educators this would mean teacher training that would be designed to implement appropriate cognitive and affective content which would seek to change attitudes and values of prospective teachers. A part of the reeducation process according to ASCD (1977) should include the study of materials that examine social and institutional norms in relation to culture, race, age, sex, and physical differences.

Attitudinal changes may serve to do a couple of things. First, teachers will be able to reevaluate and reassess the "difference vs. deficiency" concept, and may through acquired knowledge and understanding begin to accept differences as not only a reality, but as a right for all people. Secondly, through this realization teachers may just begin to assume the responsibility for providing adequate instruction for all children regardless of background. Implementation of teaching strategies, methodologies, and approaches which alter or replace if necessary those presently in use, may be viewed by teachers as necessary if attitudes are more conducive to such acceptance.

In an effort to begin to reorganize art education training programs which would incorporate opportunities for diversity in teaching and learning, a process model for
multicultural education is proposed (see fig. 11). Based on the theoretical concept of pluralism, components of multiculturalism and art education are used as a process for permeation into art training. Attitudes, values, understanding and acceptance and implementation would serve as a support base for generating a multicultural philosophy of art education. Considered jointly with this philosophy will be the learner, the instructional process and the teacher. Specific teaching approaches and strategies for art classrooms would be emphasized that would ensure successful outcomes for students and teachers.
Figure 11. Multicultural Art Education Process Model
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Collins, F. "Multicultural Education Competency-Based Teacher Education and the Community in Sifting and Winnowing by Carl Grant, 1975.


Strouse, J. and Jones, D.W. Multicultural Multi-Ethnic Education, Ball State University, 1980.
APPENDICES
APPENDIX A

LETTERS OF CORRESPONDENCE ABOUT STUDY
February 7, 1980

Alma Adams  
Department of Art Education  
128 Oval Hall  
340 Hopkins Hall  
Columbus, Ohio 43210  

Dear Ms. Adams:

Please find enclosed the 1979-80 ethnic breakdown of all public school districts in Franklin County. If you have any questions, please call.

Sincerely,

[Signature]

Jim Daubenmire  
Statistician
<table>
<thead>
<tr>
<th>DISTRICT</th>
<th>INDIAN</th>
<th>ASIAN</th>
<th>BLACK</th>
<th>WHITE</th>
<th>HISPANIC</th>
<th>TOTAL</th>
</tr>
</thead>
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<td>Bexley</td>
<td>0</td>
<td>11</td>
<td>33</td>
<td>33</td>
<td>12</td>
<td>2,257</td>
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<tr>
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<td>459</td>
<td>30,009</td>
<td>47,149</td>
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<td>77,799</td>
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<td>Gahanna</td>
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<td>31</td>
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<td>5</td>
<td>5,452</td>
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<td>Grandview</td>
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<td>12</td>
<td>5</td>
<td>1,332</td>
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<td>1,359</td>
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<td>Reynoldsburg</td>
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<td>42</td>
<td>85</td>
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<td>18</td>
<td>34</td>
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<td>South-Western</td>
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<td>50</td>
<td>834</td>
<td>16,097</td>
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<td>20</td>
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<td>Westerville</td>
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<td>71</td>
<td>277</td>
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<td>83</td>
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<td>Worthington</td>
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<td>84</td>
<td>119</td>
<td>6,454</td>
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<td>Canal Winchester</td>
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<td>0</td>
<td>1,096</td>
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<td>Dublin</td>
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<td>2,441</td>
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<td>2,508</td>
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<tr>
<td>Groveport</td>
<td>8</td>
<td>55</td>
<td>212</td>
<td>6,065</td>
<td>22</td>
<td>6,362</td>
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<td>Hamilton</td>
<td>2</td>
<td>48</td>
<td>179</td>
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<td>13</td>
<td>2,681</td>
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<td>Plain</td>
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<td>1,044</td>
<td>0</td>
<td>1,049</td>
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<tr>
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<td>99</td>
<td>1,102</td>
<td>32,080</td>
<td>120,694</td>
<td>348</td>
<td>154,323</td>
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</table>
Dear Art Teacher,

I am a PhD student in the Department of Art Education at The Ohio State University. I am conducting a research study in the area of multiculturalism in art classrooms in Franklin county.

The study will examine teacher beliefs, preparation/training and performance related to art instruction in the Southwestern School District. The enclosed questionnaire is designed to assist in the research efforts and will take only ten minutes to complete. All information will be kept strictly confidential. A select number of art teachers will be randomly chosen for observation.

Your cooperation and participation in this survey is highly appreciated and most crucial to the study.

Should you have any questions or concerns, please feel free to contact me at the above address.

Sincerely,

Alma S. Adams
CONSENT FORM

Alma Adams,

I agree to participate in your study "Teacher Performance in Multicultural Art Classrooms in Franklin County".

______________________________
signature
Dear Art Teacher,

The enclosed questionnaire was sent to you several weeks ago soliciting your voluntary participation in my dissertation study designed to survey art teacher beliefs, preparation/training and performance in your school district.

This mailing constitutes a second attempt to give those persons who have not yet participated, an opportunity to do so. If this applies to you, please complete the enclosed questionnaire and return it in the envelope provided.

A consent form is required by the university for each participant, so if you have completed the questionnaire and not the consent form please return the completed form in the enclosed envelope. If you choose to participate in the observation portion of the study please indicate your desire on the consent form. I must have all forms by December 19th. If you choose not to be a part of this study please return both items by this date.

Thank you for your cooperation and support thus far.

Sincerely,

Alma S. Adams
Dear Art Teacher,

Thank you very much for agreeing to participate in the observation phase of my study. I would like very much to complete this phase by January 31st.

You can expect me in your classroom on Friday, January 16, 1981. So that I will be able to visit all the art classrooms I will be arriving at 7:30 a.m. and would like to move alternately from one classroom to another during the course of the day.

If this date is not agreeable to your teaching schedule, please contact me immediately at home (294-8405) or at my office (422-1280).

There is a stipend of $10.00 to be paid to each teacher participating in the observation at the end of the study.

Again, many thanks.

Sincerely,

Alma S. Adams
Dear Art Teacher,

Thank you for your assistance with the observation phase of my study. Enclosed please find a $10.00 stipend for your participation. Again, my sincere thanks for your cooperation.

Sincerely,

Alma S. Adams
APPENDIX B

SURVEY AND OBSERVATION INSTRUMENTS
MULTICULTURAL ART QUESTIONNAIRE

Age:  
- 45-over  
- 36-45  
- 26-35  
- 18-25

Sex:  
- Female  
- Male  
- African-American  
- European-American  
- Other

School:  
- Elementary  
- Middle  
- Secondary

DIRECTIONS: Place an "X" in the box which most nearly represents your feelings or beliefs.

SA - Strongly Agree  
A - Agree  
D - Disagree  
SD - Strongly Disagree

EXAMPLE: Teachers in art classrooms which are multicultural are knowledgeable about ethnic artists.

A. Teachers who implement art curriculum:
1. understand their own ethnicity.
2. accept pluralism as a way of life.
3. stress the differences in cultures.
4. have training in multicultural education.
5. see race as being important.
6. see ethnicity as being important.
7. have a difficult time making decisions.

B. The art curriculum promotes:
1. ethnic pluralism.
2. cultural values.
3. improved racial interaction.
4. sound thinking about ethnic issues.
5. various ethnic/cultural learning styles.
6. better sense of self for all ethnic groups.
### C. Students who experience the art curriculum:

1. **learn specifics about ethnicity.**

2. **acquire understandings about differences in cultures.**

3. **become more aware of commonalities in various races.**

4. **increase their appreciation for their own cultural group.**

5. **improve their skills in interacting with multiple cultures.**

6. **grow in self-esteem.**

7. **have increased awareness about their own cultural values.**

8. **are positive about racial differences**

9. **are provided role models which are of their own race and/or ethnicity.**

### D. My teacher preparation and training in art education:

1. **required courses in multicultural education.**

2. **required courses in art about different cultural groups.**
3. enabled me to develop a multicultural philosophy of art education.

4. provided elective courses which dealt with different ethnic/cultural groups.

5. clarified objectives of art teaching in classrooms which are multicultural.

6. increased my understanding about diversity.

7. prepared me to adequately teach children from diverse backgrounds.

8. enhanced my appreciation of cultural/ethnic groups.

9. enhanced my art knowledge about artists from different cultural/ethnic backgrounds.

10. helped me to become a successful teacher in the area of multiculturalism.

11. enabled me to accept students in spite of physical appearance.

12. enabled me to accept students who are underachievers.

13. stressed the significance of appropriate role models for children in art classrooms.

14. provided knowledge regarding the environmental backgrounds of culturally different students in my class.

15. exposed me to different teaching strategies for multicultural classrooms.
<table>
<thead>
<tr>
<th><strong>SUMMARY OF</strong></th>
<th><strong>CATEGORIES FOR INTERACTION ANALYSIS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TEACHER TALK</strong></td>
<td><strong>INDIRECT INFLUENCE</strong></td>
</tr>
<tr>
<td>1. <strong>ACCEPTS FEELING:</strong> accepts and clarifies the feeling tone of the students in a nonthreatening manner. Feelings may be positive or negative. Predicting or recalling feelings is included.</td>
<td></td>
</tr>
<tr>
<td>2. <strong>PRAISES OR ENCOURAGES:</strong> praises or encourages student action or behavior. Jokes that release tension, but not at the expense of another individual; nodding head, or saying &quot;um hm?&quot; or &quot;go on&quot; are included.</td>
<td></td>
</tr>
<tr>
<td>3. <strong>ACCEPTS OR USES IDEAS OF STUDENTS:</strong> clarifying, building, or developing ideas suggested by a student. As teacher brings more of his own ideas into play, shift to Category 5.</td>
<td></td>
</tr>
<tr>
<td>4. <strong>ASKS QUESTIONS:</strong> asking a question about content or procedure with the intent that a student answer.</td>
<td></td>
</tr>
<tr>
<td><strong>DIRECT INFLUENCE</strong></td>
<td></td>
</tr>
<tr>
<td>5. <strong>LECTURING:</strong> giving facts or opinions about content or procedures; expressing his own ideas, asking rhetorical questions.</td>
<td></td>
</tr>
<tr>
<td>6. <strong>GIVING DIRECTIONS:</strong> directions, commands, or orders with which a student is expected to comply.</td>
<td></td>
</tr>
<tr>
<td>7. <strong>CRITICIZING OR JUSTIFYING AUTHORITY:</strong> statements intended to change student behavior from nonacceptable to acceptable pattern; bawling someone out; stating why the teacher is doing what he is doing; extreme self-reference.</td>
<td></td>
</tr>
<tr>
<td><strong>STUDENT TALK</strong></td>
<td></td>
</tr>
<tr>
<td>8. <strong>STUDENT TALK - RESPONSE:</strong> talk by students in response to teacher. Teacher initiates the contact or solicits student statement.</td>
<td></td>
</tr>
<tr>
<td>9. <strong>STUDENT TALK - INITIATION:</strong> talk by students, which they initiate. If &quot;calling on&quot; student is only to indicate who may talk next, observer must decide whether student wanted to talk. If he did, use this category.</td>
<td></td>
</tr>
<tr>
<td>10. <strong>SILENCE OR CONFUSION:</strong> pauses, short periods of silence, and periods of confusion in which communication cannot be understood by the observer.</td>
<td></td>
</tr>
</tbody>
</table>

* There is NO scale implied by these numbers. Each number is classificatory; it designates a particular kind of communication event. To write these numbers down during observation is to enumerate—not to judge a position on a scale.
APPENDIX C

FIGURES OF RELIABILITY
Figure 12. Graph Showing Reliability Median Values for "Promotion" Scale
Figure 13. Graph Showing Reliability Median Values for "Implementation" Scale

Legend: 1 — SA
2 — A
3 — D
4 — SD
Figure 14. Graph Showing Reliability Median Values for "Student Experiences" Scale
Figure 15. Graph Showing Reliability Median Values for "Teacher Preparation and Training" Scale
APPENDIX D

COMPUTER INSTRUCTIONS
CODING PROCEDURE FOR COMPUTER

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<tr>
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<td>(1=36-up) (2=26-35) (3=18-25)</td>
</tr>
<tr>
<td>Sex</td>
<td>(1=Female) (2=Male)</td>
</tr>
<tr>
<td>Race</td>
<td>(1=Afro-Am) (2=Euro-Am) (3=other)</td>
</tr>
<tr>
<td>School</td>
<td>(1=Elem.) (2=Middle) (3=Secondary)</td>
</tr>
<tr>
<td>Training</td>
<td>(1=Weak) (2=Strong)</td>
</tr>
<tr>
<td>Rating</td>
<td>(1=Indirect) (0=Direct)</td>
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IMPLEMENTATION

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<tr>
<td>1</td>
<td>Understand their own ethnicity</td>
</tr>
<tr>
<td>1</td>
<td>Accept pluralism as a way of life</td>
</tr>
<tr>
<td>2</td>
<td>Stress the differences in cultures</td>
</tr>
<tr>
<td>3</td>
<td>Have training in multicultural education</td>
</tr>
<tr>
<td>4</td>
<td>See race as being important</td>
</tr>
<tr>
<td>5</td>
<td>See ethnicity as being important</td>
</tr>
<tr>
<td>6</td>
<td>have a difficult time making decisions</td>
</tr>
<tr>
<td>7</td>
<td></td>
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PROMOTES

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<tr>
<td>1</td>
<td>Ethnic pluralism</td>
</tr>
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<td>2</td>
<td>Cultural values</td>
</tr>
<tr>
<td>3</td>
<td>Improved racial interaction</td>
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<tr>
<td>4</td>
<td>Sound thinking about ethnic issues</td>
</tr>
<tr>
<td>VARIABLE</td>
<td>CODE</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Various ethnic/cultural learning styles</td>
<td>P 5</td>
</tr>
<tr>
<td>Better sense of self for all ethnic groups</td>
<td>P 6</td>
</tr>
<tr>
<td>Specifics about race</td>
<td>P 7</td>
</tr>
<tr>
<td>Specifics about ethnicity</td>
<td>P 8</td>
</tr>
<tr>
<td>Ethnic differences and groups honestly, realistically, and sensitively</td>
<td>P 9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STUDENTS</th>
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<tbody>
<tr>
<td>Learn specifics about ethnicity</td>
<td>S 7</td>
</tr>
<tr>
<td>Acquire understandings about differences in cultures</td>
<td>S 2</td>
</tr>
<tr>
<td>Become more aware of commonalities in various races</td>
<td>S 3</td>
</tr>
<tr>
<td>Increase their appreciation for their own cultural group</td>
<td>S 4</td>
</tr>
<tr>
<td>Increase their skills in interacting with multiple cultures</td>
<td>S 5</td>
</tr>
<tr>
<td>Grow in self-esteem</td>
<td>S 6</td>
</tr>
<tr>
<td>Have increased awareness about their own cultural values</td>
<td>S 7</td>
</tr>
<tr>
<td>Are positive about racial differences</td>
<td>S 8</td>
</tr>
<tr>
<td>Are provided role models which are of their own race and/or ethnicity</td>
<td>S 9</td>
</tr>
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<table>
<thead>
<tr>
<th>TEACHER PREPARATION AND TRAINING</th>
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<td>Required courses in multicultural education</td>
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<tr>
<td>VARIABLE</td>
<td>CODE</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
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<tr>
<td>Required courses in art about different cultural groups</td>
<td>T 2</td>
</tr>
<tr>
<td>Enabled me to develop a multicultural philosophy of art education</td>
<td>T 3</td>
</tr>
<tr>
<td>Provided elective courses which dealt with different ethnic/cultural groups</td>
<td>T 4</td>
</tr>
<tr>
<td>Clarified objectives of art teaching in classrooms which are multicultural</td>
<td>T 5</td>
</tr>
<tr>
<td>Increased my understanding about diversity</td>
<td>T 6</td>
</tr>
<tr>
<td>Prepared me to adequately teach children from diverse backgrounds</td>
<td>T 7</td>
</tr>
<tr>
<td>Enhanced my appreciation of cultural/ethnic groups</td>
<td>T 8</td>
</tr>
<tr>
<td>Enhanced my art knowledge about artists from different cultural/ethnic backgrounds</td>
<td>T 9</td>
</tr>
<tr>
<td>helped me to become a successful teacher in the area of multiculturalism</td>
<td>T10</td>
</tr>
<tr>
<td>Enabled me to accept students in specific of physical differences</td>
<td>T11</td>
</tr>
<tr>
<td>Enabled me to accept students who are underachievers</td>
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</tr>
<tr>
<td>Stressed the significance of appropriate role models for children in art classrooms</td>
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</tr>
<tr>
<td>Provided knowledge regarding the environmental backgrounds of culturally different students in my class</td>
<td>T14</td>
</tr>
<tr>
<td>Exposed me to different teaching strategies for multicultural classrooms</td>
<td>T15</td>
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</table>
BIBLIOGRAPHY
BIBLIOGRAPHY

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